

VARIETY

VOL. X., NO. 8.

MAY 2, 1908.

PRICE TEN CENTS.

PLAN ON FOOT TO ELIMINATE THE NON-PRODUCTIVE AGENT

The Smaller Managers of the United Offices, Acting in Concert, Put a Premium on Enterprise and Initiative

The heyday of the agent whose sole function is that of "business representative" of standard, established vaudeville acts, will be a thing of the past if a new movement, recently started in the United Booking Offices, proves successful. Although there has been no announcement to this effect, the managers in that association, representing what is called "the smaller time," have come to what amounts to a working agreement covering the booking of attractions. These managers represent about thirty weeks, and one of the chief purposes of their coming together in an organization within the United is to exert some control over the vaudeville producing agents.

One method of bringing this about is their announced intention of holding out encouragement to the producer. Already several feature acts either in prospect or in preparation have been promised forty weeks' engagements conditional only upon their making good when they are presented.

"The scheme works this way," said an out-of-town manager this week: "Any agent who has an idea for an act can come to us and explain his plans. If we think well enough of it we will tell him to go ahead, with the assurance that contracts for forty weeks will await the successful issue of his enterprise."

"We smaller managers receive no special benefit from the non-productive agent. He may do the big managers some service in bringing high-priced 'name' acts from the legitimate into vaudeville, but we are not booking such attractions."

The representatives of this smaller time are meeting twice a day at the United Offices.

SOPHIE BRANDT NEXT WEEK.

Sophie Brandt, who has been playing the Viennese orchestra conductress in "A

Waltz Dream," leaves the company to-night and appears in vaudeville at Keith-Proctor's 125th Street Theatre on Monday.

Several weeks around town may be accepted by Miss Brandt. Pat Casey secured her signature to a contract.

KOLB AND DILL AT HAMMERSTEIN'S.

Kolb and Dill, the German comedians, now touring in "Lonesome Town," may appear at Hammerstein's May 25, the negotiations being conducted by Arthur Klein. All that stands between the comedians and the engagement is a difference of opinion as to the proper salary. William Hammerstein offers \$1,000. They want \$1,500.

A WALTERS SKETCH.

A sketch written by Eugene Walters will be presented at the Friars' Festival to be held at the New York Theatre on Thursday afternoon, May 14. Mike Simon will probably place the piece in vaudeville after its initial presentation.

Sudden notoriety and favorable mention followed Mr. Walters' play, "Paid in Full," after its premier at the Astor, and another play from his pen, "The Wolf," is also having a New York run.

CONNIE EDISS AT A FIGURE.

If the figure is struck which will appease both the managers and Connie Ediss, Miss Ediss will play a little vaudeville after leaving "The Girl Behind the Counter" at the Herald Square upon the close of its run there.

Miss Ediss is an English comedienne who has not played in vaudeville on this side heretofore. She has an inflated opinion of her variety value, according to the managers, who are waiting for a drop in the scale of the weekly stipend. Jenie Jacobs will place Miss Ediss, if she plays "dates."

MORRIS SENDS FOR BROTHER.

Upon receipt of a cable last Sunday from his brother, William, now in Europe, Hugo Morris packed up his duds, sailing for England on Tuesday morning by the "Kaiser Wilhelm Der Grosse."

Hugo was not aware of the reason for suddenly calling him across the pond. William Morris may have decided upon establishing a London branch of his booking agency, calling his brother to take charge of it temporarily at least. William Morris is expected to sail for home on May 9.

In offers of time made artists this week by the Morris office for English engagements, twelve weeks have been tendered. Four of these were for the Moss-Stoll time, and the other eight weeks were over the Barassford tour. Barassford has a house in Paris; also Brussels.

Up to date Morris has booked fifteen American acts in England, and is said to have submitted a great many to the English managers. The connection with the Barassford tour must have been consummated since Morris arrived in London.

No reports have been received of any booking of foreign acts made by Morris while on the other side for the William Morris Circuit next season.

K. & E. HAVE ALICE LLOYD.

On Thursday Alice Lloyd, the English singing comedienne, entered into a contract with Klaw & Erlanger and F. Ziegfeld, Jr., under which Miss Lloyd is to be starred in a new musical comedy to be written around her, under the management of Mr. Ziegfeld, Jr., and presented next November. The contract is for two years.

Next week Miss Lloyd plays in Buffalo, closing her present vaudeville tour on June 14th at the Majestic, Chicago. She sails for home the last of August, returning in due time for rehearsals.

Several offers were tendered Miss Lloyd for the legitimate, but the one from Klaw & Erlanger received her acceptance. Pat Casey negotiated the preliminaries between the English artiste and Mr. Ziegfeld.

FEARING FOR "SUNDAYS."

Quite some apprehension is felt by managers that the decision to be handed down by the Appellate Division of the Supreme Court on the appeal in the Keith-Proctor injunction suit against the city, forbidding the police from interfering with a moving picture performance on Sunday, may be decided adversely, with possible serious consequences to the operators of Sabbath performances.

The injunction was made permanent in the Supreme Court, but appealed by the Corporation Counsel. Last Friday, while the argument was on before the full bench, an additional section of the Penal Code was advanced as another bar to Sunday entertainment. The city's counsel based his case on Section 265 of the Code, which contained what was said to be a vague phrasing, following a foreign subject to theatricals, but reading "and any other show."

The new section is 263, and forbids any labor on the Sabbath excepting of necessity or for charity. The point set up by Corporation Counsel Connolly was that though the moving picture exhibition did not come within the province of Section 265, the men employed in and about the theatre were strictly covered by Section 263, which prohibited labor. He claimed the offices of the ticket seller, stage hands, musicians, and so on were laborious ones.

This was argued against by Maurice Goodman, for the Keith-Proctor firm, who secured the injunction originally.

If the Appellate Division should upset the injunction or decide either section of the Penal Code is applicable to theatres permitting a Sunday performance, the Doull aldermanic ordinance, under which theatres are now operated, would become of no effect. The decision is expected in about ten days.

TIMES HAVE CHANGED.

London, April 20.

The Royal Counties Theatre, Kingston, will shelve dramatics for a while, and announces an extended run of vaudeville.

The manager said times had changed, and dramatic patrons came in swell carriages and bluff motorists to take seats in the pit—and sometimes in the gallery.

AMERICAN ORGANIZATION METHODS ABROAD.

Martin Beck and Percy G. Williams Go to Europe to Attend International Conference.

Considerable secrecy surrounds the approaching departure of Martin Beck for Europe. He sails on the "Amerika" May 7. Reservations have been provided for both Mr. Beck and Percy G. Williams on that date. Curiosity was enlivened this week by a cable received at the Marinelli office in New York, addressed to Charles Bornhaupt, the American representative of that agency. It is said to have come from the head of the firm, with instructions to watch closely the movements of Mr. Beck, and to sail for Europe on the same boat, which Mr. Bornhaupt will do.

Those familiar with the conditions abroad know of a desire on the part of the managers of foreign music halls to unite on a scale approaching the organization of vaudeville managers in this country, and in that way to perfect a working agreement with the large United circuit here. Many times this organization of interests abroad has been attempted, but never brought to a successful issue.

Two obstacles which have heretofore stood in the way of completing the plans outlined have now been overcome, following the line of suggestions made by Mr. Beck during his last continental tour, and he has been urged to hasten abroad to attend two large meetings reported as to be held the latter part of this month. One will be in Paris and the other in Berlin. They will be attended by every representative variety manager in Europe, excepting those in London, who will be assembled at a separate meeting by Mr. Williams.

The only opposition to this plan just now is said to come from the European agents, who are themselves more firmly entrenched than the continental managers.

TAKE McNAUGHTONS ALSO.

The McNaughtons have settled their future plans by placing themselves under contract to Klaw & Erlanger and F. Ziegfeld, Jr., for a term of two years, during which time they will be featured in musical comedy productions on this side. The brothers sail for England late next month to return in October for their Broadway musical comedy debut.

BUSH TEMPLE; STOCK COMEDY.

Chicago, April 30.

Will J. Block has secured the lease of the Bush Temple, a stock dramatic house for next season, and will install a musical comedy organization, with Dave Lewis, Frank Lalor and probably May De Sousa. The latter is a Chicago girl, now in Europe.

The first piece will be "The Merry Kid-doo," written by Junie McCree.

ROAD COMPANIES NEXT SEASON.

The project to send out traveling road shows, composed of vaudeville acts, gotten up by artists, has been abandoned for the remainder of this season, according to in-

formation given out at one legitimate booking office this week.

It was not thought advisable, it was said, to risk the success of the venture, by taking out shows at the tag end of the season, with the weather threatening prospects also.

The same agency intimated plans were now being formed to develop the idea fully by the beginning of next season.

"PRIMROSE ON B'WAY" OFF.

The negotiations between Jos. Weber and George Primrose for the latter to occupy the Broadway Music Hall at the ending of the Weber Company season there have fallen through.

Mr. Primrose will return to vaudeville when he closes his minstrel show.

Mr. Primrose opens in vaudeville on May 18th at the 125th Street Theatre.

MAKES "HIP" SETTLE.

Ida Fuller has settled her suit against the New York Hippodrome management for infringement of her patents on the fire effects used in her vaudeville act. In the terms of the settlement the Hippodrome people agree to acknowledge a debt to Miss Fuller, through a program note, and to pay a royalty.

MAY TAKE FEMALE WRESTLER.

During the summer on Hammerstein's Roof, there may appear Cora Livingston, a female wrestler, who has been appearing as the special attraction with "The Strolling Players," a Western Burlesque Wheel show in Newark last week, meeting all comers (female) at each performance.

William Hammerstein has heard of Miss Livingston and the drawing power her work on the mat is said to have furnished. The manager of the Roof is thinking over her worth as an aerial attraction. Some two years ago Mr. Hammerstein had a troupe of female wrestlers in the Victoria (indoors), but they were not sufficiently energetic to cause comment.

Some of the episodes in Miss Livingston's burlesque career this season on the stage have been reported as quite strenuous.

ANOTHER "CHOOSEER."

Springfield, Mass., April 30.

Keene and Adams, on the bill at the local Pol theatre, are exploiting a copy of the mirror effects used by Alice Lloyd.

As far as is known the house management has not made any effort to interfere with the act in what is declared to be a clear case of piracy.

CHANGES PLACE OF BEGINNING.

The start of a trip over the Western States Managers' Association time, which has formerly been the Empire, San Francisco, will more often hereafter be at Pantages' Theatre, Spokane, acts traveling from that point down into California.

The Zarrow Trio, Gotham Comedy Four and Elmer have been booked on the circuit, and will open in Spokane.

RIBALD VAUDEVILLE IN FRANCE.

London, April 22.

Upon her return from Paris, Yvette Guilbert expressed her opinion of vaudeville as it is given in France just now through an interview.

If some remarks ascribed to Madame Guilbert may be trusted, there is clearly some need in France just now for music hall reform.

According to the accomplished diseuse, the variety stage in that country is in a very bad way. In the provincial towns the better class public has almost given up visiting the variety domains on account of the improper character of so many of the ditties, and in certain towns in the south the riff-raff are masters.

By way of illustrating this, Madame Guilbert mention that in one place a commissary and four policemen were posted behind the stage in order to protect her from blackguards who had threatened her because she had refused to sing offensive songs of the kind they delighted in.

"AMATEURS" FOR A WEEK.

It was rumored this week that the Empire, Newark, N. J., playing Western Wheel Burlesques, would close for the season to-night. An agent who has been conspicuous in the handling of amateur nights in the city threatened to take the house next week if it were closed, and give a whole week of "amateur nights," with moving picture accompaniment.

MARIE LLOYD TELLS HER AGE.

London, April 20.

Through some whim which isn't fully understood here, Marie Lloyd, in a half page advertisement in her favorite theatrical paper, tells the dates of the several births of her sisters and brothers.

According to her own statement, Marie is the oldest. She was born on February 12, 1870. Maudie is the youngest.

The announcement is considered silly about town, and causes more laughter than interest. No one is particularly concerned. Most people have guessed the ages of all the Lloyds long ago.

MORTON GIVES NOTICE.

James J. Morton gave notice this week of his intention to leave "The Merry-Go-Round," playing at the Circle, and in which Mr. Morton was the chief comedian. His successor is now being looked for.

VIRGINIA EARL IN "JOHNNIES" ACT.

Chicago, April 30.

Virginia Earl will appear at the Majestic next week in her former "Johnnies" act. Miss Earl will play several weeks in the West with it. The booking was made by Al Sutherland of New York.

MAUDE ALLEN WITH K. & E.?

London, April 23.

It is rumored here that Klaw & Erlanger have placed Maude Allen, the dancer, who is the London sensation at present, under contract to appear in America next season in a production to be written around her.

The report is readily believed. Marc Klaw, of the firm, has been over for some time, and is said to have put the deal through. Large, tempting offers for an American appearance in vaudeville have been repeatedly refused by Miss Allen since her success at the Palace.

NEW CONTRACT CLAUSE.

The contracts now in use by the United Booking Offices' managers contain a clause, emphasized upon the margin of the paper, as well. Upon signing the artist agrees that upon the violation of any of the provisions of the specific instrument signed, all contracts then outstanding and held by him, from any or all managers booking through the United may be cancelled for the same reason.

The discontinuance of "blanket" contract by the United, and the individual agreements now signed by managers, caused the insertion of the general cancellation clause.

MINSTREL CONTRACTS OUT.

Cohan & Harris this week handed out contracts to the principals of their forthcoming minstrel organization to be headed by George Evans. Those who were fortunate enough to receive the documents include George Thatcher, Eddie Leonard, and Rice and Prevost. The salary list will, it is expected, run close to \$4,000 a week.

EMMA JANVIER'S REAPPEARANCE.

On May 11 at the Fifth Avenue, Emma Janvier, the musical comedy singer, will reappear in vaudeville, placed by M. S. Bentham.

Miss Janvier played in vaudeville last season, but did not enter New York city while so engaged. She will again become a "single singing act."

HAS EUGENIE BLAIR.

When the preliminaries have been properly smoothed out, Eugenie Blair, a legitimate star, best known outside New York city, will play in vaudeville for the first time.

Miss Blair has commissioned M. S. Bentham to make the vaudeville path glossy, and the agent is attending to it. Miss Blair will appear in a sketch.

PLAYING ACTS ON PERCENTAGE.

On the Bennett Circuit of moving picture places in the Northwest vaudeville acts are now being played on a percentage basis. One act in a house is generally employed weekly.

A percentage splitting arrangement of the net or gross receipts is made, and so far, according to report, has proven satisfactory. The price of admission is five or ten cents.

EBEN PLYMPTON WITH ZEFFIE TILBURY.

A new recruit for the vaudevilles from the legitimate is Eben Plympton, who has been appearing recently with Will T. Hodge in Chicago in "The Man from Home."

Plympton is best remembered in recent years as a member of the famous all-star cast at the Knickerbocker Theatre in a presentment of "Romeo and Juliet," in which he appeared as Mercutio, with Kyrle Bellew as Romeo, and Eleanor Robson, Juliet. Mr. Plympton will be assisted by Zeffie Tilbury, late leading woman for Nat Goodwin and "Bud" Woodthorpe, for many years Mr. Goodwin's stage manager. Their offering will be a revival of one of Sardou's old masterpieces.

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Leo Carrillo is now in Los Angeles for
the summer.

The Grand Opera House, Indianapolis,
closes May 23.

The Auditorium, Chicago, will remain
open all summer.

The Mohawk, Schenectady, N. Y., closes
to-night (Saturday).

Vinie Henshaw will soon come forward
with a new monologue.

O'Rourke and Marie have signed with
Bob Manchester for next season.

Abe Feinburg has been promoted to the
post of secretary to Chris O. Brown.

Potter and Harris open on the Sullivan-
Considine Circuit June 1 at Winnipeg.

Ed. Gray sails for London next week,
opening for four weeks at the Oxford.

Niblo and Spencer and May Walsh have
signed with Weber & Rush for next sea-
son.

Harry Bryant's company closes for the
season at the Gayety, Milwaukee, next
week.

A. E. Johnson, lately with the Orpheum
Circuit, is now with The Pat Casey
Agency.

Joe Kane will return to vaudeville after
the close of the Rogers Brothers, using a
new act.

Bush and Elliott have received contracts
for the United summer vaudeville time in
the East.

The Miles Stavordale Quintet sailed
from Vancouver, B. C., for Australia on
April 24.

Walter Williams, a colored usher at
Hammerstein's for the past four years,
died this week.

The Wintergarten, Berlin, may not close
for its summer vacation until about July
15, this year.

Geo. Homans will place a new vocal
number in vaudeville, to be called "The
Zingari Singers."

Rome, Mayo and Joliet, a travesty act,
will open in New York on May 11. Al
Sutherland is the agent.

S. Z. Poli left Genoa, Italy, last Tues-
day on a slow steamer for home. He is
due in New York on May 9.

Hurtig & Seamon will again run a
vaudeville show at the Avenue Pier, Rock-
away Beach, this summer.

Mr. and Mrs. Harry Williams, accom-
panied by Dave Montgomery, start on their
trip around the world May 19.

Willa Holt Wakefield, the pianologist,
will play at the Colonial May 11, her first
engagement in the Williams houses.

The 58th Street Theatre will give up
vaudeville for the season on May 10. Pic-
tures commence the following day.

Billie Burke is supplying the entire bill
at the Empire, Paterson, next week, each
number, seven in all, being his own act.

The Orpheum, Atlanta, Ga., closes week
May 11. It is the best railroad ride on
the vaudeville circuits—for the railroads.

Jules Hurtig and Harry Seamon will
sail for London May 21. The journey will
be undertaken entirely as a pleasure trip.

Wilmer & Vincent's theatres at Easton
and Harrisburg close this week. Pictures
may be installed, but it has not been yet
decided.

Proctor's, Albany, closes May 30. Proc-
tor's, Troy, ends its season May 16. The
Newark house remains open during the
summer.

Frank Stafford and Marie Stone, a
couple new to the East, are playing in
Baltimore this week. Lykens & Levy
managed it.

The Elinore Sisters are rehearsing a
new offering in "one" to be presented in
June. Kate Elinore, will appear as an
Indian squaw.

Ethel Levey sails for France on May
20. Miss Levey will study voice culture
in Paris, and anticipates remaining there
for two years.

Florence Quinn, Marie Obey, Lola Ren-
aud and Hilda Seglinde will be the so-
pranos of the enlarged Romany Opera
Company for next season.

The Rooney Sisters open Monday, May
4, at the Alhambra, London, having post-
poned the engagement for this month at
the Wintergarten, Berlin.

Rawson and Clare have signed with
Weber & Rush for next season. That will
be their third consecutive year with the
firm. Both will be featured.

In the opening bill on the Hammerstein
Roof, Horace Goldin, who will appear,
will produce a new trick called "The Magic
Circle," employing a taxicab.

Alan Dale, the dramatic critic, sailed on
Wednesday for his annual summer tour
of Europe. His first stop will be Rotter-
dam. He will return about September 1.

The New York Post Office delivered a
letter addressed "General Manager,
World's Greatest Vaudeville Circuit, St.
James Building, New York," to Martin
Beck.

Zelie de Lussan sails for London next
week, where she will take up operatic
engagements over there. Mlle. de Lussan
may reappear in vaudeville on this side
next season.

Keno and D'Arville have accepted con-
tracts for twenty-five weeks on the West-
ern time, opening on the Orpheum Circuit,
having arranged to play their European
engagements after that.

Although the Alhambra in Harlem will
remain open this summer the "roof gar-
den" atop of it will be closed. The meagre-
ness of the roof's capacity does not war-
rant the experiment of last season being
repeated.

Harry Brunelle, manager of the Harlem
Opera House, is said to be slated for the
post of director at the Keith-Proctor 125th
Street Theatre. The Opera House plays
pictures, commencing Monday, for the
summer.

The Colonial closes the last week in
June. Percy G. Williams has decided his
Orpheum, Brooklyn, will play vaudeville
all summer, for the first time. It will
have as opposition the weather and
Coney Island.

"The Rose De Haven Sextet" were the
guests of Mrs. George De Haven at a party
at the De Haven home, 2682 Broadway.

Thursday night. It was a banquet given
in honor of Mrs. De Haven's children, Car-
ter and Rose.

Charles Daly and Kittie O'Brien will
"jump" from Spokane, Wash., to New
York in time to catch the "Lusitania,"
sailing on June 15, on which steamer the
act will travel to England, opening at the
Coliseum, London, June 29.

Jenie Jacobs sails for London on May
13. Miss Jacobs will remain abroad for
a month or so. She has booked many
American acts over there and will submit
a large number of others to the foreign
managers during her visit.

Eddie Leonard and the Gordon Brothers
sail to-day (Saturday). The act opens at
the Coliseum, London, May 18. Mr. Leon-
ard will return the latter part of June to
rehearse with the Cohan & Harris Min-
streles, which will open around August 1.

Irene Franklin (Franklin and Green) at
the Alhambra this week, introduced a new
"patter" song, the first to be sung in
vaudeville. It is called "The Talkative
Waitress," and was written by Miss
Franklin. Burt Green composed the music.

Victor Williams was attacked with
laryngitis this week, confining him at
home. He was quite seriously ill on
Thursday. If Victor does not improve be-
fore the date set for his father, Percy G.,
to leave (May 7), Mr. Williams may de-
lay his departure.

Charles W. Bennett returned to London,
Canada, this week, where the headquar-
ters of the Bennett Circuit are located.
Bennett's, Montreal, will remain open the
entire summer for vaudeville, it is expect-
ed, the only one on the string to do so,
the others playing stock or opera.

The dining hours for John J. Murdock
have been changed. Mr. Murdock now de-
vours his lunch at three o'clock in the
afternoon and his dinner at eleven at
night. Previously Mr. Murdock ate at
1:30 and midnight. He is in hopes that
his two meals will soon catch each other,
with a consequent saving of time.

"The Geisha's Dream," which has been
playing the vaudeville theatres of this
country for a year or more, under the
management of Jos. Hart, is now being
booked independently by its owner, O'Hana
San. The contract under which Mr. Hart
was booking director expired recently.

Poli's, Waterbury, ends its vaudeville
season to-night (Saturday); Poli's,
Bridgeport, does the same on May 9,
Springfield, Worcester and Scranton fol-
low on May 16, and Hartford has chosen
May 23 for the finish. Poli's, New Haven,
stop depends upon the weather. In all of
the Poli houses where vaudeville goes out,
stock will go in.

The offices of the William Morris
Agency are being rearranged. The busi-
ness portion will now be located along the
40th Street side, while the booking mem-
bers of the agency will have their rooms
on the Broadway front. E. F. Rogers, the
general manager of The Morris Circuit,
will occupy the extreme northern end of
the suite as his private office.

BURLESQUE HOUSE MANAGERS EXPRESS THEIR VIEWS

Replying to VARIETY'S Questions, Resident Directors on Both Wheels Sum Up Conditions.

The following replies from resident managers on both the Western and Eastern Burlesque Wheels were received in answer to questions propounded by VARIETY relative to the burlesque business this season as they found it, grade of shows played, outlook for next season, etc.:

Greenwall's Theatre (Eastern Wheel).
New Orleans, April 28.

Business at the Greenwall up to the last five weeks was the same as last year, if anything a little better, but for the past five weeks, owing to the financial condition of affairs here (for we have only felt the effect of it lately) business has not been so good, and consequently our business will be about 20 per cent. less than last year.

The Columbia Amusement Burlesque Companies have been the attraction, and will be next season, only the shows will be a great deal better. This season some have been good; others bad, and some very bad indeed.
H. Greenwall,
President, the Greenwall Theatrical Circuit Co.

Avenue Theatre (Western Wheel).
Detroit, April 28.

The business at this theatre has surprised most of the people traveling with road shows as well as ourselves. The season opened with the most tremendous business ever done by any burlesque organization in Detroit, which, if it had kept up, would have been marvelous for a town of this size, as in accordance with the financial business of the times, our business dropped back to what we had been averaging the previous season.

In regard to the shows I have nothing to say, as this year's output would be hard to beat.
Frank D. Drow, Manager.

Gayety Theatre (Eastern Wheel).
Milwaukee, April 28.

I have had a very prosperous season. This house plays the Eastern Wheel attractions. Up to the present season there was but one burlesque theatre in Milwaukee (Western Wheel). We have, in spite of strong competition, succeeded in playing to a larger average business with our house than the opposition did when they had the entire field to themselves.

The shows I have played have been more than satisfactory. The public here likes them, and nice, clean burlesque shows, under healthy conditions, will always do well. I look forward to another prosperous season.

S. R. Simon, Manager.

Gayety Theatre (Eastern Wheel).
Pittsburg, Pa., April 28.

We have no cause to complain, and, considering the financial stringency, the Gayety is extremely fortunate.

Prospects for next season look bright, and with the splendid line of burlesque attractions booked, we are bound to get the business.

Jas. H. Broynne, Manager.

Cleveland, April 28.

The burlesque business this season was excellent for the first five months. A few weeks after the first of the year there was a gradual decline, and the business the last half of the season did not compare very well with that of last year.

Taking the season as a whole, however, the average was very satisfactory—probably better than '06-'07. The shows, with the few usual exceptions, have been satisfactory.

Drew & Campbell, Managers.
(Western Wheel.)

Empire Theatre (Eastern Wheel).
Albany, N. Y., April 22.

A careful and conservative review of the year just closing prompts me to say that while the standard of the productions put on by the Columbia Amusement Company here has been responsible to a great extent, of course, for our remarkably successful season, they have done more than to promote our own individual welfare.

They have brought the better element of the people to a closer, keener realization of what can be done with good, clean, wholesome burlesque productions. The patronage at the Empire has not only been continuously large, surpassing even the excellent records of a year ago, but of a better quality than has ever attended burlesque shows in this city.

James H. Rhodes, Manager.

Gayety Theatre (Eastern Wheel).
Philadelphia, April 28.

Our season just closing has been most gratifying. It is the first this house has played burlesque under the direction of the Columbia Amusement Company.

The theatre has set a most excellent standard, and will no doubt continue to do as well, if not better, the coming season. Our shows, with the possible exception of a few, have uniformly been good. In some cases they have been both good and bad.

However, it is the aim of the Columbia Amusement Company to strengthen all of their shows next season in such a manner that it will add greatly to their already rapid strides.

Edward Shayne, Manager.

Bijou Theatre (Western Wheel).
Philadelphia, April 28.

Considering bad times and the business of other theatres, we have no complaint to offer, and taking the season so far our business has been good.

In regard to the attractions, there are quite a few that could stand improvement.

It is a very hard matter to figure on next season for business, but, in my opinion, I cannot see any great improvement until after election in November.

As for the shows for next season, I think if the managers of different attractions would pay a little more attention to the hiring and enlarging of the chorus-

es, and not be so severe on the comedy, it would benefit to a large extent.

Jos. H. Schanberger, Manager.

Trocadero Theatre (Western Wheel).
Philadelphia, April 28.

We have had a highly satisfactory season throughout. Up to the time of the financial disturbance we were turning people away. Since then we have been making money for the traveling managers as well as for the theatre.

The attractions have been up to the average and generally satisfying.

Indications point to even greater things next season. The Empire officials promise that next season they will provide the best shows ever put out in burlesque.

With the Presidential situation settled, I feel confident of a period of unprecedented prosperity in our field.

Fred Wilson, Manager.

Monumental Theatre (Western Wheel).
Baltimore, April 28.

Considering the stringency of money, the season has been most satisfactory. The class of entertainments have been better. The tone of the music is improving, and the cleanliness in the dress of the comedians is marked. The day for monkey-faced make-ups has passed.

A little saneness in plot would go a long way to help matters. I do not see any danger in the coming season for good companies, with plenty of girls.

Sam M. Dawson, Manager.

Gayety Theatre (Eastern Wheel).
Baltimore, April 28.

The Gayety has enjoyed a most prosperous season, the profits exceeding those of last season.

Commercially this city has experienced a general depression, while the financial conditions have been anything but encouraging, yet the high standard and quality of the shows provided by the Columbia Amusement Company have developed in our patrons a confidence, with a result as cited.

If good shows are provided next season, the Gayety will continue its relation to the U. S. Mint.

W. L. Ballauf, Jr., Manager.



KATHERYN AND VIOLET PEARL.

The principal members of "The Rollickers" reading VARIETY in Paterson, N. J. The blank spaces in the pictures represent Paterson. There is no good reason to blame the girls for reading anything in that town.

EMPIRE PASSES DIVIDEND.

The conferees of the Empire Circuit (Western Burlesque Wheel) directors' meeting in Cincinnati returned to New York last Saturday. The proceedings were about to the effect of VARIETY's report of the conference. In addition to the proceedings as reported, the directors passed a dividend of 25 per cent.

It seems probable that there will be more than twenty-two shows concerned in the production pool next season. At the meeting applications were received from the managers of that many shows. It was the general impression that perhaps half a dozen others would be heard from later.

One of the directors expressed the opinion that as an experiment twenty shows would make a sufficient number of participants, but there was no effort made to limit membership in the merger, the offering being open to every manager on the Western Wheel.

Bids were received for the contracts on the Flatbush Avenue theatre, construction upon which will begin shortly. The competition narrowed down to two contractors, and a committee was directed to make a choice. The work will be let in a single contract, the contractor being permitted to sublet parts.

A number of other matters were gone into, but not settled so that the result of the deliberations could be made public. These will again be brought up when the travelling managers of the circuit meet in June for their annual conclave.

Chicago, April 30.

The following letter will be sent all Western Wheel managers:

"Resolved, That for the purpose of increasing the merit and attractiveness of all the shows playing over the Empire Circuit of theatres, all owners of shows are hereby solicited to book all their people and all acts to be engaged for the shows for next season through the offices of the Western Vaudeville Association of Chicago and New York. This is not to apply to artists already under contract.

"Resolved further, That all acts and people to be engaged for the shows belonging to the Empire Circuit shall be booked only through the Western Vaudeville Association of Chicago and New York.

"Resolved further, that the Executive Committee of this company is hereby authorized to take all the necessary steps to carry out the real intent of these resolutions."

The resolutions were adopted at the circuit's meeting held in Cincinnati last week.

SNITZ MOORE IN FROHMAN PIECE.

When "The Girl from Gottenburg" is produced by Charles Frohman at the Knickerbocker Theatre next September. Snitz Moore, now playing in "The Gay Morning Glories," will be cast as the second comedian, in the role of a "Dutchman," in the piece. Contracts were signed this week.

"HIGH SCHOOL GIRLS" LAST WEEK.

Chicago, April 30.

"The High School Girls" will close at Indianapolis next week, not playing the Folly, Chicago, as reported.

EASTERN MAY LEASE GRAND.

The Columbia Amusement Company (Eastern Burlesque Wheel) may shortly lease the Grand Theatre for five years from Jacob P. Adler. The Eastern Wheel took tentative possession of the house last Monday, when "The Jersey Lilies" opened for burlesque.

The Grand opposes Miner's and the London, both Western Wheel theatres, on the Bowery. It has three balconies, with a total seating capacity of 2,000.

Prices will be five, ten, twenty and thirty, with box seats at fifty cents, ranging from the top loft down. It is the first theatre to charge as low as five cents for a seat. This is to undersell the nearby Western houses, and also to offer a counter-attraction to the "picture store shows" in the neighborhood at the same rate of admission.

For the remainder of the season, the Grand will fill in the week on the Eastern time left vacant by the withdrawal of Seranton and Bayonne from the circuit a short time ago.

Bright and early Monday morning Tom Miner hired a brass band and started it on parade about the district. Behind the band came an old mounted cannon plentifully decorated with paper of the Bowery Theatre attraction.

Another incident of the opposition in the downtown district was the reception that awaited bill posters who went out on the hunt for "sniping" space. "Snipes," be it known, are small bills on ash barrels, etc., if the bill poster is quick enough to get them there and get away.

The bill poster chosen for this delicate mission was "Skinny," a person about the size of Ed Donkhurst, who for years has worked for the Miner Theatre. The opposition coaxed him away.

"Skinny" didn't get very far with his "snipes" before a crowd of the opposition "snipe" experts descended upon him and there was an argument. The argument grew into a full sized row in a twinkling, and that's why the southern exposure of "Skinny's" countenance was much the worse for wear Monday.

WILBUR WINS SUIT.

The first case taken charge of by the Legal Committee of the White Rats to go into court was that of the motion for an injunction applied for by Sam A. Scribner to restrain Clarence Wilbur from further presenting "The New Scholar" in vaudeville.

Mr. Scribner, through his attorney, Leon Laski, alleged it was his property, and Mr. Wilbur had removed it from one of Scribner's burlesque shows, where the comedian formerly played.

Upon a perusal of the affidavits submitted by Denis F. O'Brien, counsel for the Rats, Justice Victor J. Dowling, in the Supreme Court, said it didn't make much difference who owned it, and threw the case out of court.

MANAGER PLAYS PARTS.

Philadelphia, April 30.

While the "Washington Society Girls" were at the Trocadero last week, Lew Watson, the manager of the show, replaced Jack Marshall at an hour's notice, playing Mr. Marshall's "Dutch" role in the pieces and doing his own specialty in the olio. Mr. Marshall was suddenly taken ill.

HERMAN FEHR'S ELABORATE SHOW.

Chicago, April 30.

The new burlesque organization (Western Wheel) to be organized here, replacing "The Toreadors," will be known as "The Travelers."

A musical comedy book by Addison and Chas. J. Burkhardt, and music by Leo Friedman, will be used.

Chas. J. Burkhardt will be featured. Others engaged by J. A. Sternad for the show are Sam Sidman and wife, McFarland and Murray, Max Burkhardt, Dora Taylor, Dale Wilson, Grace De Mar and Grace Armond. Twenty girls will compose the chorus.

It is the intention of Herman Fehr, the owner, to make this show a "production" in the complement of cast, costumes and effects.

RECORD FOR FEMALE AUDIENCE.

Chicago, April 30.

"Every Day is Ladies' Day" is widely heralded at the Star and Garter, the new burlesque theatre on West Madison Street.

Since the house opened the women attendance has steadily increased. At a matinee one day last week there were 280 women in the audience, the largest aggregation of femininity in the history of Chicago burlesque.

RAY COX.

Ray Cox, likenesses of whom adorn the title page this week, is a Southern girl and a comedienne who has played about New York for some time, using songs in her own way.

With an originality in style and method on the stage, Miss Cox has extended her accomplishments to the employment of these distinctive traits in the material for the single act given by her in vaudeville at present.

Excepting the imitation of Bert Williams, Miss Cox herself has written all her material. The Williams imitation is too substantial a success to discard, says Miss Cox. The close of her number always meets with the loudly expressed approval of the audience. It is Miss Cox imitating two types of a "college girl." Not her least valuable attribute is a friendly and magnetic personality, which, with a graceful stage presence, immediately brings the auditors over to her side.

In a short while Miss Cox will play a limited engagement in the London halls. Several offers are now under consideration by her for an appearance in a legitimate production next season.

This week Miss Cox is one of the hits of a very big bill at the Orpheum, Brooklyn. Next week (May 4) she plays the Alhambra, Harlem.

LATE BURLESQUE SEASON.

Washington, April 30.

With burlesque theatres all over both Wheels announcing early closings, the two Washington houses will remain open until late in June at least.

Return dates of companies which have played here earlier in the season will keep the houses busy until the last week in June, and there is talk of extending the season beyond that with stock engagements for a month longer.

Carita Day and her "Dancing Boys" are in Havana, where they will play four weeks at the Payret Theatre.

IRENE FRANKLIN'S REMARKABLE RUN.

The surprise of the "Popularity Contest," inaugurated by Percy G. Williams at each of his three large theatres this week to determine the most popular artiste who has played in his houses, is the strength developed by Irene Franklin, as one of the contestants.

Miss Franklin is second in the race, with 1,808 votes to her credit on Thursday morning, led only by Eva Tanguay with 2,513. In comparison to some of the others entered, who have been widely heralded upon their appearances in New York, Miss Franklin is comparatively unknown, never having been the feature act of any New York bill, nor has the billing for Franklin and Green been sufficiently glaring about the city at any time to cause a casual passer-by to take notice.

This is Miss Franklin's first season of prominence directly, and her remarkable run under the circumstances has smothered all other interest in the contest. Miss Franklin is at the Alhambra this week, and her presence on the ground might be judged to have some effect were not Marie Dressler at the Colonial. Although entered as an aspirant for the public's favor, Miss Dressler's appearance at the Colonial has not duly accelerated her vote.

On Wednesday night at the Alhambra, the entire house was taken by a theatre party. Miss Franklin received 86 votes that evening. The night previous, the Colonial was sold out to one contingent, who did not plunge on Miss Dressler either. These instances were cited as showing the apparent implanted popularity of each person's favorite, although it was conceded that many were suffering through absence, Millie Lindon especially so, having returned to England some time ago.

Each person holding a ticket entering the Colonial, Alhambra or Orpheum, is handed a card by the ticket taker bearing the names, with a marginal line for an X opposite the selection made. After the performance, the count is tabulated by the house manager, at which any contestant, representative, or member of the press is privileged to be present. Mr. Williams' contest is looked upon as the only fairly conducted affair of its kind which has been held. The result at all houses is posted in each after every show.

Many auditors may have dropped their card, or were disinclined to vote, and these may have been taken up by others who were, but this phase of the contest cannot be avoided, and has no bearing on the result.

It is understood the full total of the votes will not be given out, the order of the finish being printed simply.

The vote for the six leaders as it stood on Friday morning, including the Thursday night performance, exclusive of the Orpheum, Brooklyn, was as follows:

Eva Tanguay	3,049
Irene Franklin	2,318
Alice Lloyd	1,521
Vesta Victoria	1,127
Marie Dressler	957
Gertrude Hoffman	917

The following figures include only the Wednesday evening performance:

Marie Lloyd	657
May Irwin	407
Ethel Levey	258
Millie Lindon	184
Hetty King	147
Rosie Lloyd	125
Fily Lena	93
Stella Mayhew	62

HEBREWS AGITATING AGAINST "CARICATURES."

Denver, April 30.

A nonsensical crusade is being attempted here by the Hebrews, or a certain portion of them, led by a rabbi, William S. Friedman. It appears quite likely that Mr. Friedman has received the publicity germ through reading the New York papers, and the large amount of space devoted to the sensation seeking preachers of that city. At any rate, he is having his name in the papers often through claiming that alleged caricatures of the Hebrew as presented on the stage should be suppressed.

MUST BUILD IN LOUISVILLE.

If the Eastern Burlesque Wheel wishes to play in Louisville next season it will become necessary to build a theatre there. A directors' meeting of the Columbia Amusement Co. was held yesterday morning, when it was decided that a site should be obtained.

Hopkins' Theatre in that city, which the Eastern folk thought they would secure under lease, finally evaded them.

CROMWELL-STRANDOF.

Washington, April 30.

While "The Brigadier" (Western Burlesque Wheel) were playing here last week, Charles F. Cromwell, manager of that organization, was married to Bertha Strandof. The company followed the couple down Pennsylvania Avenue after the ceremony, bombarding them with rice and old shoes.

BOUT ENDED IN A ROW.

Washington, April 30.

A special wrestling match was arranged at the New Gayety here, in connection with the engagement of "Pat White's Gayety Girls." The contest was to have decided the Southern championship. Instead it ended in a fist fight between the principals.

The audience took sides, and the house was in an uproar until the police interfered and arrested the wrestlers. Both were later fined \$25 for disorderly conduct.

EXPECT STAIR IN CINCINNATI.

Cincinnati, April 30.

E. D. Stair, of Stair & Havlin, did not attend the meeting of the Empire Circuit (Western Burlesque Wheel) held here last week as reported. It was F. W. Stair, of Toronto.

E. D. is expected here daily, though, but whether in connection with any burlesque scheme is not known. John H. Havlin, of the Stair & Havlin firm, disclaims all knowledge of any such intention by his concern.

THEATRE BASEBALL LEAGUE.

Washington, April 30.

Five theatres in Washington have arranged a schedule of games and a miniature baseball league has been organized. The score up to date shows the Columbia team at the head of the column, Lyceum second, and Gayety, Chase's and Belasco tied for third, with an even percentage of .000.

THE WHITE RATS URGE PROTECTION OF ORIGINALITY

The Artists' Organization Appeals to Its Members to Conserve an Originator's Interests, and Preserve an Honorable Stand at All Times.

The following circular, issued by the White Rats of America, and headed "A Little Good Advice" bears upon the much mooted subject of "choosing," "stealing" and "lifting" of material and acts:

"Regarding the Stealing of Acts, or Portions Thereof:

"All artists should remember that in originality lies strength. If each individual act were entirely original, and could only be seen when that particular act is engaged, it places an absolute settled value on that act, and is in itself a production, supreme in its line, commanding the full value thereof and not to be obtained from any other source, but when bits of an act are stolen and produced by others, the original act becomes commonplace and its value depreciates. It is far better to do the bad, but original act, and to continue to improve it, than to do a stolen or partly stolen one. The thief depends upon the producing power of others, therefore his own mind becomes dormant and stale, falling into the rut of the ordinary, and he can never hope to produce at sometime, something that will bring him both fame and fortune, or at least if he be a man let him face his brother with a clear conscience.

"All brothers should vigorously prosecute and put to shame those whom they know to be of such character, always remembering that stealing acts or parts thereof, as well as original ideas, thus depreciating the value, is no less despicable a theft than stealing from one's pocket, or the food from one's mouth, and offenders will be made to feel the weight of our righteous disapproval."

In another circular issued by the society, the subjoined advice is given members in the interests of themselves, managers and the organization:

1. It is the imperative duty of a White Rat to live up to and observe every detail of his contract.

2. Don't sign a contract till you have carefully studied it, unless it be a White Rat contract.

3. No legal or other protection will be granted to any member who, by his own fault, breaks any clause in his contract.

4. No member of the order must ever use the name of the order in a coercive or threatening manner to a manager or other person in authority in any argument or dispute, but should immediately refer it to the White Rats.

5. The members of this order are notified that unless it is otherwise stated in the contract, the manager has a perfect and absolute right to place any act in any position on the bill, and if an act refuses to go on when so placed, the act is canceling its contract.

6. The way an act is billed, unless otherwise specifically mentioned in the contract, is no ground of complaint, to this order.

7. Be ready to assist those under whom you are working, and do everything in your power to make every performance a success.

8. Refrain from adverse criticism on other vaudeville acts playing on the same bill.

9. All members of this order when entering into any engagements either with other members or with non-members, either as a partner or as an employee or as an employer, are instructed to have the arrangement or understanding in writing. Verbal contracts and verbal arrangements always lead to trouble.

10. It is sincerely hoped that brother Rats, by their courteous, honorable and gentlemanly behavior, will ensure the esteem of the managers, both personally and for this order, and thereby assist us in arriving at the goal we are aiming at, "The improvement, protection and promotion of the players and entertainers of the amusement world, their calling and conditions."

PREPARING FOR GOLDEN'S BOOK.

It has been decided by the White Rats, in meeting, to place all other important matters to one side until Geo. Fuller Golden's novel, "Mi Lady Vaudeville and Her White Rats," is on the news stands.

The story will embrace a history of vaudeville and the White Rats' organization, founded by Mr. Golden. An assured circulation of 30,000 is given the book before publication through the author's intention to distribute that number of volumes from the first edition to prospective readers, who will be invited to read first and remit afterwards.

The 30,000 to be placed in general circulation in this way will be exclusive of the large number of orders placed by

newsdealers and individuals with Mr. Golden so far.

Since the White Rats as an order has officially taken hold of the publication, all information relative to the work may be obtained of Harry Mountford, secretary to the Board of Directors, at the headquarters.

One section will be devoted to advertisements altogether.

BENEFITS NET \$1,700.

The benefits given for the Charity Fund of the White Rats at the New York and Liberty theatres last Sunday night netted the organization \$1,700.

Geo. M. Cohan set the high mark for an orchestra chair by paying \$250 for a lone seat, and New York Lodge, No. 1, of Elks, subscribed \$100 for a page advertisement in the program.

Weather interfered with the attendance in both houses, and other conditions tended to hold the show down.

ACTION AGAINST "COPY."

Tom McNaughton, manager for Alice Lloyd, instructed his attorney, Geo. M. Leventritt, who secured for Miss Lloyd copyrights upon her "mirror effects" in the "Lovelight" song, to proceed against one Jean Lennox, a young woman appearing for the first time in New York vaudeville at Keith-Proctor's 58th Street Theatre this week.

From reports. Miss Lennox, having nothing else to offer managers and patrons, fastened upon Miss Lloyd's novel idea of flashing a light from a mirror. Miss Lennox is also accused of having rewritten a song which was played for her in a music publisher's establishment some time ago, although she is billed as a song writer on her individual account.

It was said on Thursday that Mr. Leventritt would apply for an injunction if the house manager at 58th Street did not oblige Miss Lennox to withdraw the "copy."

TAKE OUT THEATRICAL LICENSES.

The Keith-Proctor 23rd Street and Union Square theatres made application for a renewal of its theatrical license, which expired April 30. On May 1, the new municipal theatrical year commenced, when all licenses are reissued.

It was thought that owing to moving pictures being the governing policy just now at the two K-P. houses, application would be made for a common show permit, under which most moving picture performances are conducted, the theatrical license costing \$500, while the latter is delivered at \$25.

Report now says that with the vaudeville conditions normal at the commencement of next season, it is more than likely that both the present picture theatres will revert to their former policy, vaudeville.

ORPHEUM CLOSES.

Boston, April 30.

This is the final week for vaudeville in the Orpheum here under the Keith regime. Despite denials, there are indications that motion pictures will be placed in there this summer, prior to its opening under the William Morris management Sept. 1.

WIGWAM BACK IN FOLD.

San Francisco, April 30.

Sam H. Harris' Wigwam has returned to the Western States Managers' Association, and Mr. Harris is also back in the fold. The Wigwam bookings were lately transferred from the Western States to the Sullivan-Considine Circuit.

With the return of E. Ed. Ackerman, of the Western States, and Alex Pantages, from the New York trip, Harris was brought back.

HAS MONEY: CAN'T PAY.

With money on hand he can't deliver to its rightful owners, Maurice Goodman, attorney for the United Booking Offices, is worrying. Mr. Goodman says settlements, in the form of checks, are ready for all acts holding Klaw & Erlanger contracts to whom railroad fares are due, and he wants addresses.

Mr. Goodman also wants any claim any Klaw & Erlanger act may yet have under a contract. These will be adjusted at once, according to the United's lawyer.

DANISH DANCER AT ALHAMBRA.

Commencing next September, and continuing for five years, as per the contract signed, Britta Petersen, a ballet dancer who was discovered in an opera at Copenhagen by H. B. Marinelli, will be the premiere ballerina at the Alhambra, London.

The Danish dancer is being boomed as a "find" of great value. Mr. Marinelli from Denmark's capital wired the Alhambra manager, who went, saw and signed immediately.

The Marinelli New York office modestly, but glowingly, dwelling upon Miss Petersen, remarked she rivaled the greatest dancer who ever graced a stage.

SHOW WITHOUT PICTURES.

Hartford, April 30.

H. H. Jennings, manager of the Hartford Opera House, will play a week of vaudeville commencing Monday, with John De Loris as headliner.

The show will consist of eight acts, booked by William Morris, New York. There will be no moving pictures on the bill. The Opera House bill will be in opposition to Poli's.

IMPRISONMENT FOR MISREPRESENTATION.

Imprisonment for one and two years respectively was meted out to Brayton Bentley and Joseph Athos, who were connected with a concern styled "The European Amusement Company," in the General Sessions this week.

The men were arrested on the charge of obtaining money under false misrepresentations. The testimony adduced at the trial brought to light several victims who had paid in from \$50 to \$250 upon promises, never fulfilled. Another member could not be located by the police.

The "Amusement Company" has had but a brief existence at a Sixth Avenue address.

CASEY AGENCY "OPENING."

The Pat Casey Agency moved into its new offices on the seventh floor of the St. James Building last Monday. Tuesday evening the offices were formally dedicated with an "opening" of the approved pattern, supplied by Shanley's Restaurant, and charged to the account of Pat Casey.

The wet and dry stuff was strewn around the floor and tables in heaps. No "tab" was kept on anyone, and no "souses" acquired, although several present received a fair start.

The offices are fitted up extravagantly for vaudeville. A "cellarette" in an obscure corner of the suite will be a permanent feature of the Pat Casey Agency headquarters.

A large crowd continually drifted in and out of the offices between six and nine, when the doors were closed, with difficulty. Among the more prominent of the callers were A. L. Erlanger, Percy G. Williams, Martin Beck, E. F. Albee, John J. Murdock, M. E. Robinson, Carl Lothrop, W. F. Tucker, Ambrose O'Brien, Aaron Kessler, Abe Thalheimer, Al Sutherland, Fred Brandt, Frank Hopkins, Charles Davis, Lester Rose, Dave Steinhart, Edgar Allen and Maurice Goodman, "the" lawyer. A few of the young women who graced the occasion were the charming Misses Kathryn McDonald, Mae Woods and Rose Dugan ("Oh, you Rosie" local).

Quite a number of agents who are carrying on a booking business were particularly conspicuous by their absence.

Many messages of congratulation were received. Marc Klaw and William Morris cabled theirs, as well as a number of well known managers and artists abroad. B. F. Keith wired a message of good luck.

MARKS' "SUNDAYS" IN LIBERTY.

Before sailing for England to-day on his annual pilgrimage, Ted D. Marks arranged to present the tenth year of his Sunday concerts at the Liberty Theatre, beginning with a matinee September 20 next.

THOMPSON IN CONAN DOYLE PIECE.

The "Lucania" on Wednesday carried away William H. Thompson, who left suddenly to procure, across the seas, the costumes and effects required by the late Henry Irving's "Waterloo" written by Conan Doyle.

Mr. Thompson immediately upon securing the piece submitted it to the United managers through his agent, M. S. Bentham, and received fifteen weeks in fifteen minutes. He will open with the new playlet at the Colonial on January 4, 1909, playing his present bookings with the sketch he entered vaudeville with until then.

HERK SUCCEEDS SINGER.

Chicago, April 30.

When William Singer leaves the managerial post at the Empire to enter into the same capacity at the new Princess, I. H. Herk, now with "Miss New York, Jr.," will succeed him. Mr. Herk's stay at the Empire as manager will be permanent, it is said. He still retains his interest in the show.

A new act to be produced by Jesse L. Lasky on May 11 at Poli's, New Haven, is named "The 8 Hoboes," and will present various types of the specie "tramp" as seen by Mr. Lasky during his walks along Broadway.

ARTISTS' FORUM

Confine your letters to 150 words and write on one side of paper only. Anonymous communications will not be printed. Name of writer must be signed and will be held in strict confidence, if desired.

245 East 126th Street,
New York City, April 28.

Editor VARIETY:

I am Annie Rinehart, a performer of former years, but through reverses, I lost all I had, and was forced to accept a position as caretaker.

It has been a very hard winter, and I have been compelled to work out also, until a brother lay dying and my little girl was sick with scarlet fever. The Board of Health was just about to take my loved one away, when I begged them not to, but they said they must.

I went to the Alhambra Theatre (126th Street and Seventh Avenue) and spoke to a gentleman there, telling him all. He said, "I'll see what I can do." I went to another manager, who shook his head and said "No."

I gave up all hope and went home. I wasn't there ten minutes before a gentleman came in. I said, "Did you come to take my baby?" he said, "No, I am Mr. White, of the Alhambra, and don't cry, I came to help you."

Mr. White and his dear, good wife went out, and when they came back we thought it was Christmas. The two children got all the clothes they wanted, and we had all we wanted to eat. Mr. White saved my baby by getting a doctor. In three days the baby was well.

Afterwards a Mr. Fields, from the White Rats, came up with Mr. White and handed me \$33.75, thanks to the White Rats.

The Actors' Fund has given me \$7 weekly, for which I thank it and Mr. Young, who brings it to me.

I also thank Harry Sanderson, of Pastor's, for a fine basket and money, and I am grateful to Mr. Landorff, of the Gotham (125th Street), for \$17.50.

All this came to me through Mr. White, who interceded for me. My brother died, and Mr. White and the good boys from the Alhambra buried him and attended to everything.

I feel this is the only way of showing my appreciation to Mr. and Mrs. White and all who have been so kind to me. I trust to God that the prayers of myself and children will reach them all again and again.

Annie Rinehart.

(The Mr. White referred to in the above is Arthur White, the operator of the Vitagraph machine at the Alhambra.—Ed.)

Chicago, April 25, 1908.

Editor VARIETY:

Noting the many complaints in the Forum anent unlawful cancellations and closings of acts by various Middle West and other vaudeville managers, I beg to suggest that VARIETY would accomplish more in two or three issues than has been accomplished by all the flamboyant oratory regarding love and brotherhood of the past eight years, by publishing a blacklist of irresponsible managers, backing same by affidavits, accompanied by the correspondence and contracts involved.

Foreign artists must have a unique opinion of American vaudeville, when they read of these lawless, irresponsible and utterly disgusting practices on the part of certain mushroom managers, who have been allowed to sneak into the business on

rubber shoes, because they were fortunate enough to secure some lease on an obscure building in some obscure town, in some State noted for its general obscurity.

I think VARIETY will do more for the protection of the artist by commencing and continuing such a list than by any other means that has yet been advanced. There will always be a class of artists willing to play for this class of managers, but when they are duly and officially warned, such artist must take the chance; in the meantime, it is up to every artist who has red blood in his veins to report such cases, stating the facts simply, without comment, and backing same by affidavits.

J. C. Nugent.

LEE HARRISON ACCUSES BARNES.

George Ade did something for Lee Harrison. Mr. Ade wrote dialogue about an umbrella, and Mr. Harrison incorporated it in a monologue when he last appeared in vaudeville. Now Mr. Harrison is with "The Soul Kiss." He says Mr. Ade furnished him with the "umbrella" material more from personal friendship than for gain, but this did not deter Paul Barnes from making use of it on the other side.

Barnes has scored a success, according to reports, in Great Britain, but Lee insists he shall stop making use of his "umbrella" talk, and the authority on "Who's Who" has placed the matter before the White Rats for action.

BOSTON HIPPODROME CLOSED.

Several acts, among them the Flying Banvards, returned to New York this week, following the sudden closing of the Boston Hippodrome, an enterprise which ran there several weeks under the management of A. R. Rogers.

In several cases, acts had a week's salary coming to them, but Rogers had forestalled any attempt to force immediate payment by filing an application for discharge in bankruptcy.

At the beginning the Hippodrome seemed to be very successful, but the combination of the Chelsea fire and Holy Week cut deeply into the profits. Rogers is the owner of the famous trick horses "Jim Key" and "Trixie" and has a large manufacturing business. It is believed that all his obligations will be satisfied.

BALLETS IN BURLESQUE.

Chicago, April 30.

An innovation in the proposed establishment of the "stock chorus" will be inaugurated by James Butler at the Standard Theatre, St. Louis, next season.

The Standard is a Western Burlesque Wheel house and owned by Mr. Butler, president of the Empire Circuit.

Mlle. Bartolletti and Millie De Forrest, danseuses, have been engaged with twelve girls, to introduce a series of ballets and novelty musical numbers in connection with the regular traveling shows.

The ballets will fill in the time of the unnecessary delays or between the "numbers," and take the place of any comedy business which might become ineffectual in the performance.

RESTRICTIONS DISCONTINUED.

Chicago, April 30.

Traveling burlesque companies playing Chicago are now permitted to use all their scenery and accessories, owing to the dissolution of an injunction, issued here shortly after the Iroquois Theatre fire, which interfered with their complete liberty in this respect.

A few vaudeville acts experienced some trouble from the same cause. It is believed that the stringent rules as to fireproofing, which have worked a severe inconvenience upon all traveling shows, may be relaxed somewhat. A recent inspection by the authorities disclosed that all the theatres are properly equipped with safety devices. The injunction prohibited the moving of scenery in all so called "fourth class" houses.

IMPROVEMENT ON "H. H." CIRCUIT.

Ten thousand dollars will be spent in improvements on one house on the "H. H." circuit next season. It is the Broadway Theatre at Camden. Phil Nash says so. Mr. Nash intended spending \$6,000 on the house last fall, but having delayed the repairs this while, the amount will be increased to \$10,000.

The "H. H." circuit, known as the "inside of vaudeville," may yet have an addition in the near future. A pilot on a ferry boat reported to the United Offices the other day he saw a man in Long Island City, and the rumor factory got to work.

SUTHERLAND'S PLAYERS' DIRECTORY.

Al Sutherland, the agent, together with Ned Nye, the comedian, intend compiling an artists' directory, containing the names and permanent addresses of all players, for the convenience of agents and managers. The list will also show the nearest of kin in the event of death.

Something of this sort has long been wanted, according to theatrical people, and the early indications are that "The Players' Directory" will be a complete list of all theatrical people. The price of insertion in the book has been placed at \$1.

WOULDN'T SUBMIT TO "HOOK."

Toronto, April 30.

A new peril has arisen in connection with the epidemic of "amateur night" performances.

This week at a local theatre, one of the amateurs, a young Englishman, turned upon a stage hand who was working "the look," and a rough and tumble fight on the stage resulted. The pair were pried apart behind the scenes, and the militant amateur was permitted to return and go on with his act.

LYKENS & LEVY'S "JUBILEE."

On Sunday evening, May 10, Lykens & Levy, the vaudeville agents, will hold a "mammoth jubilee" at Weber's Music Hall.

The "jubilee" will be in the nature of a benefit for Jack Levy, according to an announcement, and the proceeds will be utilized by Mr. Levy to correct an ailment long affecting his lower limbs, obliging him to walk with the assistance of a cane.

Some of the features the firm has on the list to appear are among the best known of Broadway theatrical names.

BECK'S EUROPEAN BOOKINGS.

Martin Beck, of the Orpheum Circuit, closed arrangements by cable this week for a number of European acts. They are exclusively for the Orpheum Circuit. In the list which Mr. Beck confirmed are over thirty foreign numbers.

To William Passpart, the Orpheum's European representative, Mr. Beck sent authority to close contracts with The Blessings, "Cadets de Cascade," singing novelty now at the Berlin Wintergarten; Chaissino, the shadowgraphist; De Biere; Dolesch and Tillhauser, street singers, now at the Alhambra, London; Four Franklins, aerial, at the Apollo, Berlin; Ines and Faki, eccentric vocalists; Londe and Tilly, equilibrist; Peppo's Museum, a juvenile feature, for two years at the Circus Shuman, Vienna; The Saytons, in the "Alligator scene," on Moss & Stoll tour for several seasons; Vindobona's Musical Comedians; Tony Wilson, Helloise and The Amaros Sisters.

H. B. Marinelli's various agencies abroad closed with the following for the Orpheum time: London—Nate Liepsig; James Stuart, the eccentric pianist; Tom Davis Trio; Leo Grassis, new musical novelty in which illusions play an important part; The Four Harveys, and the original Grigolati "Flying Ballet."

Paris—Four Baltus, The Seven Querolos, and Carl Nobel.

Berlin—Paul Sandor, Francini Olloms, and The Tchernoff's Troupe.



LOUIS WESLYN.

Louis Weslyn, the sketch and song writer, will hereafter make his headquarters in New York, having resigned his position as assistant manager and press agent at the Grand, Indianapolis (Anderson and Ziegler Circuit), in order to give all his attention in the future to the preparation of vaudeville material. Mr. Weslyn is the author of a half-dozen acts now running in vaudeville and many special song-numbers. His most successful sketch is "Two Men and a Bottle," presented by Mr. and Mrs. Howard Truesdell, and now in its second season, and his biggest hits this year in the way of song numbers are the novelty song, "The Boy Who Stuttered and the Girl Who Liked," sung by William Beck and Maudie Fulton, and the military song, "Samland," which has proved to be the big song hit of John and Emma Ray's musical farce, "King Casey."

Three new sketches by Weslyn are soon to be produced in New York—"Names Don't Count," a farce to be played by Mr. and Mrs. Truesdell and Company; "The Buffoon," a comedy which has already been successfully tried out in Montreal by Emil Hoch and Company, and a one-act play, as yet unnamed, to be given a handsome production by Nick Long, Idaline Cotton and Company. Although just thirty years old, Mr. Weslyn has had a unusually varied career. He has filled almost every position in newspaper work, from police reporter to dramatic and music editor, having started in newspaper work in San Francisco on "The Chronicle." He has been a ranchman in California, a special correspondent in Paris, the press representative of the Killes Band during its tour of Great Britain, a vaudeville artist, and for the last three seasons assistant manager of a vaudeville theatre.

LONDON NOTES

London, April 18.

R. G. Knowles is back at the Palace; Arthur Prince and Sam Elton likewise. Chevalier is at the Coliseum top, Herbert Lloyd and Paul Barnes holding up the American end. Everhart and his intelligent hoops are at the Hippodrome; Genaro and Theol are at the Holborn Empire. At the Paragon Harry Lauder is the bright particular star; ever popular Mike Whallen keeps him company. Little Tich rested a few days at Brighton on return from South Africa, and makes his return to London at the Tivoli, where his Easter reception will warm the hands of the audience. They always make a great fuss over Tich when he returns from abroad.

Hymack's return from America lands him at the Hackney Empire.—Jock McFee, a new Scotch comedian and bagpipe tormentor, opens at the Camberwell Palace.—Bissett and Scott make their first English appearance at the Empire.—Most of the London stars of great name and fame are back in town for this week, playing a lot of halls, as Easter bills must have "names."

Donaldson Brothers have cut their old monkey cage act for one showing scenes in a South African jungle, at the hour when tropical sunrise wakes the birds and brutes. This tops the Queens, Poplar, for Easter.—Julian Rose will be the cynosure of all eyes at the Pavilion. It is quite gratifying to note the latter-day progress of Hebrew comedy; a little tact, diplomacy and discretion have done wonders.

As to Federation prospectives, some reforms in agency matters are sure to be asked for soon. The return engagement commission clause, which pinches you for a total of twenty per cent. if you shift to another agent, must go. Then confirmation of contracts must be put on a business basis. August Van Biene of "Broken Melody" fame is going to fight a test case against London managers who held his signature eleven months without confirmation, and then overboarded him in favor of another attraction. He had offers from other managers for the same dates, which he refused and lost. Van Biene is signed with Moss & Stoll till the end of 1910, and while not hard up for dates, he will fight this case on principle. He says the Moss Empire people know how to treat artists right, but some other managers treat them as if they were "so much dirt."

Talking about American slang, the enlightened English expect to learn much from George Ade's slang play, "The College Widow," at Adelphi, Easter Monday.

The Paris raid on living pictures is especially interesting—because in Paris where everything gay and giddy is expected to go without question. Women wearing less than Eve's attire appeared at the Folies Bergere, Moulin Rouge, Cigale, Apollo, Casino de Paris and Olympia, while the *risque* game was also played at several minor but extremely *chic* places up Montmartre. The papers are now mixing

in, and claim that the appearance of a well-made woman without tights is not in the least shocking, but an artistic sight. "*Honi soit qui mal y pense*," they add.

The Great Lafayette is up in Lauderdale, at the Glasgow Pavilion. At the Croydon Empire, London (Gibbons Tour), Lafayette lately gave a special matinee of two hours and a quarter all by himself.

Hackenschmidt is here, and makes his first appearance April 27 at the Metropolitan. Griffiths Brothers are utilizing his American experience for comedy material, saying "No biting, no poking your fingers in my eyes, and no oiling your body." Manager Gibbons got around the oiling difficulty with two oriental wrestlers who appeared at the Holborn Empire, by requiring them to take hot baths just preceding their appearance.—Willie Edouin, who died April 14, was 67 years old and had a stage career of 60 years or so, having been fairly cradled in theatricals. He appeared at the Palace several years ago, and after touring the provincial music halls had a vaudeville season in the States, since which he had been in steady decline. Away back in 1852 he appeared in "Living Marionettes" on the present site of the London Empire. He was an old hand at pantomime, acrobatics, everything. In touring the Australian gold fields fifty years ago he on one occasion played "Hamlet" at a wayside inn with a billiard table for a stage. He was a quaint, eccentric, manneristic comedian of a type that is fast disappearing.

Phyllis and Zena Dare had a rough cab smash the other day, Miss Zena saving her face by instinctively using her muff as a buffer.—Gus Elen is off fishing on the Earl of Carnarvon's preserved waters.—Maurice Geraldo and J. W. Rickaby have been made Water Rats.—Hector Munroe, manager Shoreditch Empire, was presented the other day with an illuminated testimonial locket with "H. M." in diamonds, and a cheque for \$250.—C. Dundas Slater, last of the Alhambra and earlier of the Empire, has been appointed Coliseum manager by Mr. Stoll, and the former manager, Mr. MacLachlan, has been promoted to the charge of the Stoll dramatic houses, four in number.—Free programs have disappeared from London, Beerbohm Tree, at His Majesty's, charging sixpence this week. Free cloak room service still retained.—The Terriers gave their annual dinner and ball at the "Horns," Kensington, last night.—The woman who fell from the gallery of the Croydon Empire has died at Croydon Hospital. Manager Eustace Jay deposed at the inquest to seeing her fall headlong over the railing after her slip and stumble, and said this was the first accident out of 518,000 people who had visited the gallery since its opening.—Fred W. Millis is presenting a new ventriloquial act at the Oxford.—The "Ginger Girl's" hat is being utilized to great advantage by the new press agent of the Oxford, and pictorial stuff is in the papers.—The Magic Circle has been having its "Third Annual Grand Seance" at St. George's Hall under Nevil Maskelyne's patronage, doing "Now you see it and now you don't" diversions.

PARIS NOTES

By EDWARD G. KENDREW.

Paris, April 19.

Seldom, if ever, have I seen such a rush of visitors to Paris at Eastertide, as this year. The influx from England was exceptionally heavy. Cook's cheap trippers were much in evidence in the music halls, where they hoped and expected to see things at which they would hoist their eyebrows in horror in chaste London. I happened to be at the Gare St. Lazare on Good Friday, and the great terminus had the appearance of some popular demonstration taking place, so great was the crowd of incomers. There is no gainsaying, I will add in parentheses, that with fine weather the most agreeable routes between London and Paris are those of the Ouest, via Newhaven and Dieppe, or Southampton and Havre, with the sea trip on large passenger screw steamers and a railroad journey through picturesque Normandy, the loveliest scenery in France at this season.

Of course all places of amusement were well attended. A visit to the Moulin Rouge is a patriotic duty of the average Briton, since this elegant theatre is owned now, like Maxim's, by an English company. Moreover, its unmerited fame of being extremely naughty assures it much foreign patronage. Several resorts had the unusual experience of turning away money on Saturday and Sunday. A few Easter rejoicings of this kind are badly wanted at present several times a month, for there is no doubt theatrical business, both legitimate and variety, has been exceptionally bad for a long while. There is little, if any, improvement, in fact, over last year, when all the principal vaudeville establishments of the gay city, excepting three, could have been snapped up at any reasonable offer.

I am not so certain but that the same state of affairs does exist to-day. This crisis, or may I say the strike of paying playgoers, is not so much on account of the lack of an appreciative public in Paris as the indifference of some managers to supply a program sufficiently attractive—and now that the nude figure exhibition has been curtailed, for the moment, the best trump card that certain directors could play to dazzle visitors has been forfeited, and they find they have nothing much else to offer. It is not surprising, therefore, that full houses are so rare and far between. An appeal to the sporting instincts of mankind does occasionally have good effect, and a monster audience can be drawn for some such special event; but for a regular, steady paying public, an amusing, strong "value for your money" vaudeville company is the surest magnet.

When wrestling matches are the order of the day (in the autumn as a rule) they are considerably overdone, and the latest craze to raise funds, that of boxing under Queensberry rules, frequently proves a fiasco for the audience.

Such events have been given in Paris for many years. At the present moment, however, there is a decided accession in this realm of music hall attraction, following on some very creditable bouts given recently at the Salle Wagram. There was

big gate money, and those who could get in saw a bit of slugging that satisfied their desires. The Nouveau Cirque, and other places likewise, soon entered the lists with similar well advertised matches that proved a success. We have, as a consequence—in addition to specifically pre-arranged encounters—weekly sparring matches at the Ferris Great Wheel, called "Wonderland" for these events; at the Folies Bergere every Saturday at midnight, after the usual evening performance of the gorgeous winter revue, and at other resorts. The champion pugilist has therefore become the star—the primo uomo—of la ville lumiere. It is but an ephemeral fancy of the fickle Parisian, and variety in its true form will ultimately return to favor.

The latest specially organized "public entertainment" of this kind was a good match in eleven rounds between San MacVav, of California, and Ben Taylor, of London, in the early hours on April 16 at the Hippodrome, that huge building which no manager has yet ever filled with a fair proportion of paid tickets. For this one occasion the hall was a paying concern.

This Hippodrome has ever been a white elephant since its construction. Bostock started off with a success, but failed to keep it open after a three years trial. The building has since been given over to a gigantic three-hour cinematograph enterprise, with seats from six cents upwards. There are this season a number of these exclusively moving picture entertainments in large halls usually occupied by variety. The Cirque d'Hiver, the Cirque de Paris, the Parisiana, the Hippodrome, etc., apparently failing to make both ends meet with ordinary vaudeville, have turned to the popular vague, which is entering into the program of every grade of public performance.

Last summer many of the principal theatres here, such as the Gymnase, the Vaudeville, the Chatelet, Olympia, and half a dozen high class music halls, kept open all through the dog days with moving pictures—and nothing else to show. We may expect a still greater number this summer.

Vaudeville looks as if it were in a bad way when some of the most popular circuses, and a well known café concert depend on this entertainment in order to remain open in the spring, which is the full season here. But that real, genuine variety shows will still attract in France is proven by the experience at the Alhambra, run by Thos. Barrassford, of London. There is an essentially variety program, as at the Etoile Palace, the Medrano Circus, or at the Apollo. These are the houses where you find a good audience nightly, if anywhere. I understand that Mr. Barrassford is on the lookout for a site to build another hall in Paris, to be run on the same lines as the Alhambra. He has also recently opened at Marseilles. The Etoile Palace is moreover to be closed this year for enlarging the seating capacity. So it looks as if there were still a big field in this country for good vaudeville, if properly managed.

MOVING PICTURE NEWS AND REVIEWS

CLAIM IMPORTANT VICTORY.

The Film Service Association issues a bulletin this week giving information of what is claimed to be a sweeping victory for the Edison licensees. It is a decision in the United States Circuit Court of Illinois restraining Chris Rolandsen, a Chicago exhibitor, from displaying moving pictures infringing upon the Edison patents.

From the association circular it appears as though the decision were a bona fide test case, but the Biograph people assert the decision was granted to the Edison people by default of Rolandsen's appearance in court, and that the court did not consider or pass upon the validity of the Edison patents, nor enter into a consideration of the merits of the different claims at issue.

"The defendant, Rolandsen," said H. M. Marvin, vice president of the Biograph Company, "was sued by the Edison Company, together with a number of other Chicago exhibitors. He consulted a lawyer and this attorney advised, that, inasmuch as the object of the Edison Company was to force him to use films under Edison license rather than to collect damages, it would be as well to come into the Edison camp without contest.

"Rolandsen thereupon agreed to take an Edison service, and did not enter a defense to the complaint filed against him in court. In this way he was considered by the court to have confessed judgment, and a decision was entered automatically against him without the merits of the case being gone into at all. To all intents and purposes and in fact this decision leaves the litigation between the Edison people and the independents' just where it was before. It has no bearing on the matter either way."

The association bulletin says: "The Edison Company has instituted suits against all makers and users of unlicensed films. One of these suits, that of the Edison Company against Chris Rolandsen, in which a bill of complaint was filed March 16, 1908, has been determined favorably to the Edison Manufacturing Company, and a decree has been entered in the Circuit Court of the United States for the Northern District of Illinois, Eastern Division."

The statement goes on to recite some of the text of the decree, in effect a repetition of the bill of complaint, and concludes:

"It is desired to call the attention of all moving picture buyers and exhibitors to this decree in order that every one shall be properly advised as to the probable outcome of the suits which have been or will be filed by the company against infringers, and of the intention of the company to press all suits to a conclusion as rapidly as possible."

MORE PICTURES.

Washington, April 30.

The policy changed at the Majestic this week from melodrama and musical shows to moving pictures, with a supporting bill of vaudeville acts. The house is under the management of F. W. Western. Two shows are given daily at an admission of 10 cents. Boxes command 25 cents.

CINCINNATI SEES WAR CLOUDS.

Cincinnati, April 30.

"The Post" a few days ago devoted a column and a half of space to a highly colored article concerning what it was pleased to term a prospective "theatrical war, bigger than the world has ever seen," in which the moving picture exhibitors and popular price amusement promoters "will presently lock horns."

The item is inspired by the opening of the Lyceum as a moving picture show and the announcement that Heuck's Opera House and the Grand will inaugurate the same policy within a few weeks. The Lyceum and Heuck's are links in the Stair & Havlin chain.

In the course of its observations on this phase of the theatrical situation, the authority for which is "a New York manager, now in Cincinnati," "The Post" declares that the invasion of moving picture shows has cost the Stair & Havlin circuit "hundreds of thousands of dollars this year."

In conclusion the New York manager is quoted as saying:

"The Nickelodeon managers have their own backers and declare that while such a war would mean a big reduction in profits for them, all they have to do is to sit tight and wait. When the regular season starts again they will have to play legitimate shows and then nickel vaudeville will be without opposition again for eight months. In other words, if the battle is not won in three or four months the theatres will have to give it up."

PICTURE TRAVELS "INCOGNITO."

The moving picture series entitled "The Goebel Tragedy, or the Trials of Caleb Powers," is a product of the S. Lubin (Philadelphia) studios, although that manufacturer's name does not appear on the screen. After the negative was finished Lubin disposed of the whole product to Carl Laemmle, a renter of Chicago, who has put it on the market under his own name.

When the reel was exhibited at the Unique, New York, the Lubin name appeared through an inadvertence. No reason has been advanced for the curious transaction, but those who have seen the film express the opinion that Lubin did not care to stand sponsor for it, which might have happened often with his products in the past.

MIXED ENTERTAINMENT.

Youngstown, O., April 30.

The Lyric Theatre here is running a new sort of show. From 10 A. M. until 2 P. M. moving pictures are given with a five-cent admission. From 2 to 5 the ante is raised to 10 cents and a vaudeville show takes the boards. From 5 to 7 more pictures, and vaudeville again from 7 to 9. This week's vaudeville attractions are Harrington and Pauline, musical; Chicken and Coxey, Hebrew comedians; Maurice Kane, and ill. songs.

NEW ONE IN TOLEDO.

Toledo, April 30.

Last Saturday a new picture house called "The Princess" opened on the main street. Another will start operations in a few days, and will be run by a local man.

CHICAGO FILM NOTES.

By Frank Wiesberg.

VARIETY'S Chicago Office,
Chicago Opera House Block,
Chicago, April 30.

Elry Riley, of Crookston, Minn., will open the first moving picture theatre in Baudette, a town in northern Minnesota.

The new picture theatre in Eureka, Cal., will open soon under the management of Burkholder, Stewart & Siqueros.

J. L. McClinton has purchased "Dreamland," a moving picture theatre at Waterloo, Ia.

The Coliseum, Auburn, Ind., has been converted into a moving picture theatre by J. V. Reyher.

Another moving picture house will be opened in Richmond, Va., at 700 West Broad Street by H. S. Wallerstein.

The Theatorium, Wilmington, N. C., has been purchased by A. T. Brice.

J. J. Ferry, owner of a moving picture theatre at Birmingham, Ala., filed a voluntary petition in bankruptcy. His liabilities are \$4,000.65.

W. B. Connor and B. Smart will open a Nickelodeon at Central City, Neb.

Moving pictures will be given in the Coliseum Skating Rink, Vincennes, Ind. The place seats 1,250. Frank P. Fox and Col. A. D. Rogers are the managers.

The original Hackenschmidt-Gotch wrestling match pictures are on view at Brooke's Casino for two weeks, under the direction of W. W. Wittig, the owner and promoter of the match.

Richard Drake and George Steak started a Nickelodeon at Waupun, Wis., last week.

The Gay Theatre, Hastings, Neb., opened with moving pictures and illustrated songs.

The Ithaca (N. Y.) Amusement Company, composed of J. E. Shea and Joseph Ryan, has leased Parish Hall, in that city, for vaudeville and pictures.

Frank E. Berry has a moving picture theatre in Lancaster, Ohio.

A new theatre, devoted exclusively to moving pictures, is now under way at Anaconda, Mont. H. F. Errett is the owner.

Myers' Theatre, Janesville, Wis., is now operated with moving pictures and illustrated songs.

The Wagner Film and Amusement Company, St. Louis, has incorporated, capital \$5,000. G. Wagner and J. Mathes are the incorporators.

Pocatello, Idaho, has a moving picture show. It is owned by a man from Butte.

"Briarcliff Auto Races." Hammerstein's.

The delivery of a film at Hammerstein's on Monday showing the Briarcliff Races which took place the Friday previous, argues a rush job for the Vitagraph Company's mechanical department. The handicap under which the reel was turned out is perhaps reflected in the photographic quality of the film. There are times when the figures are very indistinct, and not more than half the views are really clear. In an effort to give the effect of dizzy speed to the racing machines, the reel is run off too quickly in places, the "fake" being easily discernible from the jerky motions of the spectators. Several sharp turns in the course are shown, but the cars seem to hold steadily on their way, and the sensational features of "The Dieppe Race," seen some months ago, are absent. In comparison with that series, the "Briarcliff" is tame. *Rush.*

"In the Land of the Gold Mines." Unique.

The reel does not show any consistent, orderly idea. It is just a fairy story backing for a series of spectacular pictures. A girl is picking up firewood in the forest. She hides behind a tree as a company of gnomes approaches. The goblins dig in the ground and uncover gold. Fascinated at the sight, the girl cries out, and the little men take her captive. They take her to the palace and there show her fabulous riches. The queen of the fairies is making coins out of the molten gold in a rather novel series of views. She pours the gold on an anvil. Then the camera is moved up close to the boiling yellow metal, which gradually takes shape and arranges itself into rows of coins seemingly without being touched. The film is colored in a half-hearted way, but the job is indifferently done. *Rush.*

"Uncle Bill's Bull." Unique.

As the name indicates, this is a comic subject, and a decidedly good one. The opening scene is a young couple at breakfast, when the postman enters with a letter. "My pet bull is at the express office; get it and take care of it. If you don't, I'll disinherit you," it read over the signature of "Uncle Bill." The young man gets the "bull," which turns out to be a bulldog. Speculation as to the nature of the "bull" had kept interest alive up to this point. From here on the picture resolves itself into a novel and highly amusing chase. The dog must have been a remarkably well trained animal. It breaks away from its leash and everybody that comes in the way of its mad rush is bowled over unceremoniously, only to arise and join in the chase. When the nephew gets home his troubles have only commenced, for the pup proceeds to wreck his domestic peace in a general rough-house. A telegraphic notification that Uncle Bill had died, leaving his fortune to the hero of the picture, puts an end to the young couple's bondage. The pup is tied to the front porch and a large sign stuck up beside it, inviting passers-by to "go as far as they like." It has a capital idea, and it worked out with first rate comedy incidents. *Rush.*

101 RANCH.

Coliseum, Chicago.

When Miller Brothers, the energetic young men who operate one of the largest live stock industries in the Far West, first conceived the idea of exploiting their product as an amusement enterprise, about a year ago, without the customary heralding, and brought a part of their equipment to Chicago on a "holiday tour" for the tenants of this wild and woolly prairie, they figuratively anticipated little or mediocre success for the combination. That Miller Brothers have established the "101 Ranch" as one of the most interesting spectacles before the American public cannot be contradicted.

They have put forth the "wild West" exhibition this year as one of the important enterprises in the amusement field. The show is much larger, better and stronger than last year. It is colossal and mammoth compared with the outfit of last season.

This is the opening of the season for the exhibition, although it was shown for a week preceding its arrival at the Coliseum, following the three weeks' engagement of the Ringling show.

"101 Ranch" is an exposition of ranch life in the far West, instructive and historical. No other similar show provides more comprehensive features along the picturesque tradition of the frontier.

Zack T. Miller, one of the owners, introduced the assemblage of Osage Indians, cowboys, Mexicans, Cossacks in the entry, and the review attracted wide attention. There are seventeen displays, each distinct and interesting. The "hold-up" of an overland coach by Mexican bandits was re-enacted with marvelous realism.

One of the most stirring reproductions was the massacre of Pat Hennessy and party, which, according to Mr. Miller, is given with historical accuracy and with two of the original personages.

Lariat throwing, frolics and pastimes of the habitants of the West and dexterous equestrian display by daring horsemen from other countries, together with a series of incidents, such as Indian rites, war dances, weird and kaleidoscopic movements of the primitive days of outlawry are in abundance.

The live stock equipment is large. There are many fine and well bred steeds in the aggregation, which also contains buffalos, wild steers and mules.

A Ceylon troupe in characteristic dances, acrobatics and curious maneuvers appear as one of the features.

Two comedians, made up to represent Hebrews, one a counterpart of Sam Howe, furnished comedy. The show is a real "wild West," with all the requisite features and exuberant atmosphere which scintillates with realism. It will be at the Coliseum for two weeks.

Frank Wiesberg.

THE JOHN ROBINSON SHOWS.

Cincinnati, April 30.

Everything is new, even the tents, and hardly a dozen of last year's acts are retained. In Display No. 2 is "The Ladies' Ballet," one of the best dressed circus numbers ever seen in this community. Equestrian specialties are by the Misses Davenport, Rooney and Edna. Display No. 4 is a collection of acrobatic acts; a balancing trapeze act by Jack Wizard and Mr. Orton. On the flying perch, Miss Jennie; flying ladder, Miss Irene; stage No. 2, Three Alvos (New Acts), and at the other end, on balancing trapeze, by Mr. Meere and Miss Kimbal. A comedy mule act by Ab. Johnson, Davenport and Formes pleased the women and children.

The elephant number shows clever herds, especially that under the direction of Richard Jones. An elephant and pony trained by Miss Brown were very entertaining.

Aerial acts are Taki, slack wire; Mr. Berchelle, flying rings; Miss Leon, slack wire; Mr. Hines, flying perch; Mr. Leggerts, flying rings; Miss Edna, Mr. Lamont and Miss Scott, the Brownies. Miss Kimball, wire acts, while the Patts and Miss Sterling also performed on the flying rings.

Display No. 8 is trained animal acts. The best is Prof. Winston's Seals, last year with the Barnum & Bailey Show.

Bare-back riding was divided by John Rooney, Wm. De Mott and Mr. Davenport. Some fine riding. Hines Troupe, The Sterlings, a bicycle act by The Brownies, very clever. The Berdells, Two Alvos and Lamont Family made up the tenth display. A real treat was a high school menage act by Miss Van Skyke, Etta Orton, Irene French, Nola Satterfield and Millie Farmer. Miss Inman, contortionist; Al Hamilton, barrel jumping; Scott Sisters, revolving globe; Mr. Fitzgerald, juggler; Fred Welcome, acrobat; The De Vantes, jugglers; Miss Hale, rolling globe; contortion specialties by the Two Renks and the Two Engfords, and juggling by Nozolek and Toki were all in one number.

Display No. 13 is one of the features of the show. If there is anything better in the business than Mr. and Miss Rooney in their "cart act," it has never come this way. The single somersault leap of Mr. Rooney from one horse to another while drawn around the ring and back into the cart is sensational.

Drills, lady Zouaves and the jolly clowns, none particularly strong, are together. A trio of riding acts are Miss Watson and Mr. Johnson, Miss Irene and Mr. Orton, and Miss French and Mr. De Mott, all clever and very enthusiastically received. The Patts (New Acts).

No. 18 is another feature act, Dare Devil Silvo, who makes a descent on a plane of about sixty feet high to a suspended net, which he calls "Leap to the Moon." Displays No. 19 and 20 are the Wild West Shows, introducing the usual rough riding.

The show is the best that John Robinson has had in many years, and doubly as good as last season's. This year nearly one hundred and twenty-five more people will be carried. The opening night (April 27) the crowd was rather slim, due to the extreme cold weather, which also had a tendency to make the performers a little bit slow and stiff, but with a couple of days of hot weather things will be moving along smoothly.

Fred Fisher, who has charge of the show and all the acts, worked very hard to make it a big success. Harry Hess.

CIRCUS NEWS.

London, April 20.

At the Hungarian Exposition, opening May 9 at "Olympia," Frank C. Bostock is assembling quite an extraordinary menagerie, including eight elephants, fifty lions, ten tigers, fifteen leopards, thirty panthers and thirty bears, besides many minor creatures of fur and claws.

The three advertising cars of the Buffalo Bill Show left New York all together Monday. Walter K. Hill, who is contracting press agent of the show and supposed to travel with the No. 1 car, left the city Wednesday evening. He is a week and a half behind schedule time, his ordinary position in the advance scheme being three weeks ahead of the show. Col. Cody and his riders go on the road the end of next week.

George Conklin, head animal man with the Barnum Show, a position he has held for many years, retired from that post Saturday night.

John Eberly, superintendent of the Barnum Circus at the opening of the season, is now with the Buffalo Bill Show.

Curzon Sisters open May 25 for a run at London Hippodrome. They sail May 12, closing with the Ringling Circus only in time to catch the steamer.

R. M. Harvey, advance agent for the Buffalo Bill Show, was in Wilkes-Barre, Pa., making arrangements for the appearance of the outfit June 29.

When the Cole Brothers Show played McKeesport, Pa., two accidents happened. Edith Costello, of Washington, a rider, fell in the ring and broke her leg. A flyer in one of the aerial acts missed a catch and fell. A net broke the fall and he suffered no worse injury than a severe shaking up.

Mike Donohue, an employee of the Cole Brothers' Circus, was arrested in McKeesport while the show played there late last week. A local man, who left the show grounds very much the worse for Pennsylvania "red eye," lost \$77 on his way home. Donohue had helped him to a car.

At last some word of Walter L. Main's plans. "There will be no show out of Geneva this season," says a local paper. The Walter Main elephants have been leased to Eastern parks and fairs for the season and the horses are all sold, with the exception of a few which Mr. Main retains for his personal use. The balance of the paraphernalia not leased has been stored. Asked about his future plans, Mr. Main replied, "Wait and see."

Johnstown, Pa., has a bright prospect of circus entertainment for the next month or so. Frey's Circus played here April 24 and 25 before starting on its long tour. Cole Brothers are due to play there May 2, and already paper is out announcing visits of the Wallace-Hagenbeck and Buffalo Bill outfits May 18 and 23, respectively.

Dr. H. M. Frye, a Johnstown, Pa., dentist, will put out a one-ring Roman circus. It opens in Johnstown April 24, and thence goes to New Florence and other towns within a radius of 150 miles of Johnstown. Rehearsals are now in progress.

Cleveland, April 30.

The Ringling Brothers advance forces have been here billing the town for the show. The date is May 11.

London, April 22.

The law suit brought by Captain Taylor against Frank Bostock over baboons, as previously reported, resulted in Bostock having to pay the Captain \$2,245 and return the baboon "Potch."

PIANIST WITH \$9.

The musicians have been in a frightful stew all week. One of their profession, a pianist, was discovered to have \$9 in his possession, all in actual currency, and, to make the matter doubly serious, the nine-dollar-man is trying to give his immature fortune away.

The wealthy fellow is Billy Bartlett, the crack piano player of Kennedy's Rathskeller, at Broadway and 40th Street. Mr. Bartlett found the money on the floor of the subterranean resort, and immediately placarded his discovery on the walls, with the announcement that anyone describing the bills accurately, giving denominations, numbers and color, would have the greenbacks returned. Several presented themselves as the lawful owners, but "fell down" on the numbers.

Mr. Bartlett is holding the money for the proper claimant, and this is what has caused the disgust among his fellow players. Nine dollars at Kennedy's is equivalent to 180 glasses of frothy foam surmounted amber fluid, and with the quantity of liquid going only eighteen different ways, there are mournful sounds sent up and down "the alley" by the slighted ones.

RAISULI COMING OVER HERE.

While fat headlines announced this week the report that Raisuli, the Moroccan bandit chief, had been assassinated, an official of the United Booking Offices made the statement that he was in communication with "the bad boy of North Africa" looking to his appearance in this country.

Hot on the heels of this came another statement, backed up by correspondence, from which it appears that at the instance of Myers & Levitt and Sam Gompertz negotiations have practically been completed for the importation of Raisuli to this country. The agent for the last named combination said to have brought about this prospect is Hassan Ben Ali, the Arabian.

Mrs. O'Leary, mother of Geo. W. Hussey, the ventriloquist, died on April 26 at her home in New York City.

Louis Klaw, a brother of Marc Klaw, died Sunday last. He was 60 years of age.

The newest moving picture theatre at Charlotte, N. C., has been opened by Chas. Nichols.

PARKS AND FAIRS

Lord's Park, Elgin, Ill., opened April 26.

Electric Park, San Antonio, opened April 18.

Elliott Park, Gadsden, Ala., is scheduled to open May 1.

Alentany Park, Columbus, O., opened its tenth season April 26.

Delwood Park, Joliet, Ill., will open for the summer about May 23.

Lake Side Park, Dayton, O., opened Easter Sunday. F. W. Gager is manager.

Alamo Park, Cedar Rapids, Iowa, opens May 24. J. E. Faltys, of Toledo, is manager.

The Fairyland Amusement Company, Cleveland, has been incorporated; capital, \$5,000.

The Forest Park Fair Grounds Association, Chicago, has incorporated for \$300,000.

The management of Seocaium Park, Gallion, O., has selected May 30 as the opening date.

C. D. Rogers is the lessee of the Livingston Park, Jackson, Tenn., which opened on Sunday last.

The Lake Real Estate and Amusement Company, St. Louis, has been incorporated; capital, \$5,000.

M. Runkel has leased the recently built theatre at De Soto Park, Tampa, Fla., which opens May 3.

"White City," Belleville, Ill., opened last Sunday, the first of the Illinois parks to open for the summer season.

The Gilbert Amusement Company, which owns the Lyric Theatre, Rockford, Ill., will build an airdome for the summer.

New attractions will be given at Wal-lack's Park, Paducah, Ky., this summer. R. B. Bakraw and the Traction Company will supply the concessions.

Hawkins' Skating Rink, La Grange, Ga., will be converted into a vaudeville theatre by W. H. Market. The opening has been set for the first week in May.

The Zoological Garden in Cincinnati will open the concert season Sunday, May 10. Chevalier Enrico Gargilo's Italian band has been engaged for two weeks.

Electric Park, Ottumwa, Iowa, opens the first week in June, under the management of Alford & Nichols. Ewing's Juvenile Zouave Boys' Band will be the principal free attraction.

Oskaloosa, Ia., announces a new summer theatre for the coming season. A new park will also be established on a ten-acre tract of ground, by J. Mace Hogan, and the Oskaloosa Street Car Company.

A summer garden, with moving pictures as the principal feature, will be one of the summer offerings at Kankakee, Ill. The place adjoins the Bijou, a vaudeville theatre owned by Mrs. J. Seybert.

The church community of East St. Louis objects to the Lansdowne Park Amusement Company's project to build a park in the exclusive residence district, and filed a petition for an injunction in the Circuit Court.

"Wonderland," Minneapolis, will open May 23. Fred Camp, manager, announces that new features will be offered in a novel mirror maze, a battle between man and snakes, "House of Nonsense" and "The Flatiron."

Highland Park, Quincy, Ill., opened April 19. The attraction for the opening week included Harry S. Mayball and his Concert Band, the Webster Family, Lavelle's production, "Salome," and other outdoor features.

Lowery Brothers' New Olympia Shows will take to the road this season as a colored minstrel organization, and will open its season shortly. But very little remains to be done to have the show perfect in all its details.

West End Park, New Orleans, formerly booked by the Orpheum Circuit Company, will be minus vaudeville attractions the coming summer. The railway company, which secured the lease, will install a band and pictures.

A company is being organized to transform the Oriental building in Portland, Ore., into a summer amusement resort.

The opening of East Lake Park, Birmingham, will be about May 1. The scenic railway, 1,900 feet in length, cost \$15,000. A skating rink, roller coaster, moving picture shows, vaudeville and many other attractions will be provided by Manager R. I. Burnett.

Property owners in the vicinity of Sheridan Park, Chicago, are up in arms against the proposed building of a new amusement park in Wilson Avenue. They claim that the value of their property would be depreciated by the resort and intend to fight the project.

"White City," Denver, will be shortly completed and ready to open by the middle of May. It has been incorporated as a city, and will have its own police and municipal officials. The claim is made for "White City" that it will be the most beautiful summer park west of Chicago.

Washington, April 30.

River View Park, on the Potomac, has undergone large improvements since its closing last year. Excursion dates have been booked as far ahead as Sept. 10. "Luna" opens May 23. Vaudeville and band concerts will be the main free attractions.

J. J. Rosenthal will again manage the Casino at Toledo this summer. It is a house of 3,200 capacity, and situated in the lake, reached by a bridge. Stock will inaugurate the season on May 30, and during the summer the entertainment will be varied, including vaudeville among the attractions.

A vaudeville theatre to be known as "The Air Dome," will be one of the chief attractions at "White City," Nashville. Yeatman C. Alley is manager. The new scenic coaster now being installed will be one of the largest in the country, and constructed by the Fred Ingersoll Amusement Company, of Pittsburg.

A new corporation known as the Pelican Amusement Company has been formed in New Orleans, with capital of \$10,000, for the purpose of operating amusement resorts. Among the directors are Wm. J. Geary, August De Lanzac, P. H. Linssen, Dennis J. Campbell, Henry Taylor, John T. Huher and Herman L. Schillinger.

The Oaks, Portland, Ore., opens May 16. The resort is one of the largest and finest in the West, and special preparations are being made for the installation of new attractions. A vaudeville theatre, skating rink and burlesque performances will be the principal features. Vaudeville and burlesque will be given in the airdome free.

Wheeling Park opens its regular summer season May 3. It is under the management of Geo. A. McLaughlin. The new features this season will be a mammoth airdome, where comic opera, minstrel, burlesque, etc., will be presented free of charge. Tuttle's "Streets of Cairo," with carrying camels, is a feature. A great number of large picnics are booked for the season.

The promoters of "White City," the new amusement park which may be located in Irvington, a suburb of Newark, N. J., are having a hard battle with the officials of that town in securing a permit to start work, license and other formalities. The business men are in favor of the park, claiming it will bring more money and people to the town.

Forest Park, Kansas City, under the new management of Tibbetts & Crawford, opens for the season, May 3. A large roller skating rink, new dancing pavilion, numerous rides are some of the features of Forest Park. Mr. Tibbetts is here now. Fairmount Park opens May 10, with many new and interesting amusement devices, the skating ring being especially interesting.

It is likely that Calumet, Mich., will have a "White City" this summer. The town has been without an amusement park, and a number of prominent business men of Houghton County are endeavoring to form an organization to establish one. Calumet is in the copper region and has many adjacent towns to draw from. Electric Park, only a short distance from Calumet, opened last summer and attracted large crowds.

Shenandoah, April 30.

Money is being spent lavishly at Woodland Park to make it even more ideal as an amusement resort than was spent last year. The management has acquired quite a number of new concessions. On Decoration Day it will open its gates. Frank D'Esta, at present stage manager at the

Family Theatre, Chester, Pa., will fulfill a similar position at Woodland Park this season.

Cleveland, O., April 30.

"White City" will open May 28. Paul Mooney, formerly press agent for "Luna" and manager of various summer parks, has been appointed manager. No admission fee will be charged at the entrance gates. The number of concessions will be increased and more novelties will be introduced. A bathhouse will be built and work will be begun on a pier this summer, to be finished in time for the opening for next season when boats will be run between the city and the park.

Boston, April 30.

Wonderland Park, at Revere Beach, is being put into shape for an early opening. Pawnee Bill's Wild West will be the feature show this year, and an almost complete change of attractions will be made. Chiquita, the dwarf; Pilgrim's Progress, Paradise, a Japanese theatre, a comedy theatre, the "Human Laundry," Darling's Hippodrome, Darktown, a roller skating rink under canvas, and Annette Kellerman, the swimmer, will be the features around the lagoon.

The intricate law suits involving Electric Park, Baltimore, are at last in a way to be settled. The local courts have directed that the property be turned over to the Electric Park & Exhibition Company on that concern's agreement to take up the outstanding indebtedness of the present sub-lessee. This nullifies a ten-year lease given to F. C. Schanberger and the latter's sub-lease to the Electric Park Company. The park is in the hands of receivers. Beginning immediately improvements will be commenced which will cost \$200,000.

"White City," Chicago, opens May 16. Paul D. Howse will continue as general manager, and Frank Albert in charge of the publicity department. Many improvements and changes have been made for this season. The large Casino has been converted into a vaudeville theatre and will be operated by Eugene Biefeld, son of Joseph Biefeld, president of the White City Company, and owner of the Sherman House. Dave Morris is associated with young Mr. Biefeld in the enlistment of attractions, which will be of a high order. The Western Vaudeville Association had the vaudeville theatre last season.

The managers of the local parks in Newark, N. J., are starting in their yearly housecleaning and general overhauling. At Hillside Park a general improvement is going on, while at Electric and Olympic parks the carpenters and painters are taking care of things. It is reported that James Bucken, until very recently resident manager of Blaney's Theatre, will act as manager at Olympic this season instead of Hans Weavers. Another outdoor attraction besides the four parks and two ball games will be the reopening of the board track for cycle racing under the management of Jack Prince, the well-known track manager, and Nat Butler, the rider. The best riders in the world will pedal here the coming summer, as the track will be on the Eastern circuit.

NEW ACTS NEXT WEEK

Initial Presentation, First Appearance or
Reappearance in New York City.

Sadie Jansell, Fifth Avenue.
Les Amatis, Alhambra.
La Scala Sextet, Alhambra.
Sophie Brandt, 125th Street.

Eddie Foy.
Burlesque Impersonations.
14 Mins.; Full Stage.
Orpheum.

It must have taken Eddie Foy at least two days to "frame up" his present vaudeville act, and at that the property maker did most of the labor. Foy makes his appearance in comedy make-up, and in a song that is almost music announces that he will imitate famous personages. Then he proceeds to do the same. The imitations go the limit of grotesqueness. For an impersonation of Carnegie, Foy plays golf with toy balloons that grow up out of the stage, and his "Gov. Hughes" is all beard. Clowning of this sort was bound to get laughs, but the performance was far from a well ordered vaudeville act. The changes were made in a cabinet up stage a la Lily Lena. A verse or two of Foy's song about the camel made the finish. The reception was decidedly lukewarm. A regular vaudevillian would have been said to have "died" on a similar showing of applause. Foy's name may have drawn patrons, but the others on the bill entertained them. *Rush.*

Le Maire and King.
Songs and Talk.
19 Mins.; One.
Keeney's.

Le Maire and King are a new combination. Le Maire was formerly of Le Maire and Le Maire, and King with Searl Allen's "The New Reporter." Their specialty is along similar lines to that used by Le Maire and Le Maire, with a quantity of new material sprinkled throughout. Le Maire is a funny little Hebrew of the fighting type, and he works all the time. King is a good looking "straight" who can wear clothes, and makes an excellent foil for Le Maire's funniments. The pair are suffering this week through having to lengthen their turn in order to allow the stage to be set. It may have been this that made the act seem a bit slow Monday night, although it was the first part of the specialty that dragged. After the songs, placed about midway, they woke them up with some really funny fight business. Both seem to be well suited to each other, and in a little time should be able to work out an entertaining specialty. *Dash.*

Alvolo and Othelo.
Equilibrists and Contortionists.
15 Mins.; Full Stage.
Hammerstein's.

The pair have a neat and pretty rather than a sensational number. There are no imposing or thrilling feats in the routine, but everything they do has the stamp of clean-cut style and skillful handling. Both look well in white flannel suits of modish cut, and avoided the grotesque postures that frequently occur in acts of this sort. They did decidedly well in the opening place. The act is well known out of town, but this, it is thought, is their first appearance in New York. *Rush.*

Jean Lenox.
Songs.
14 Mins.; One.
5th Street.

Jean Lenox, a writer of songs, is making her initial local vaudeville bow this week. The first big mistake is the program billing. It gives a long list of compositions by the singer. It also states all the songs rendered were written and composed by the singer. The program tells whom the automobile effects are furnished by, and the maker of the piano. After this array the audience naturally expected the singer to do something. She turned out a single singing act of the ordinary type, over which the house was not enthusiastic. A bit of a novelty was introduced in the first song. The house is darkened and the spot thrown on the singer, revealing her in a prop automobile with the two large searchlights throwing long streams out over the audience. An electric fan keeps her veil blowing, giving the machine a moving effect. The fan, being placed in the rear, however, made it seem as though the car was running backwards. The effect was very pretty, but spoiled through the lights being thrown on, showing how it was obtained. This portion required the full stage for about a minute and a half. Three songs were sung after the opening. An imitation of Eva Tanguay was about the truest reproduction of the fidgety one yet shown, and was the finish. Of the others "Whistle If You Want Me, Dear," would make a corking number if properly handled. Miss Lenox does not get anything out of it, although she has taken Alice Lloyd's "mirror" to help it along. She doesn't use the mirror in exactly the same way as Miss Lloyd, but the idea is there, just the same, and had not the English singer introduced it, it would very likely never have been seen in this act. It is so badly done Miss Lloyd could very nicely follow in Miss Lenox's wake without suffering. Miss Lenox has a sweet appearance, but is without voice, and delivers her songs in a hesitating, uncertain manner, all but amateurish. As a "straight" singer Jean Lenox will not upset vaudeville. Harry O. Sutton assisted on the piano, and acquitted himself admirably. *Dash.*

Les Anders.
Bicycle.
12 Mins.; Full Stage.
Keeney's.

Les Anders were formerly of The Zarrow Trio, and they are doing the old act almost in its entirety. There is a good bunch of comedy of the rough-house brand, for which the riding and everything else is sacrificed. The pair do not seem to work quite as smoothly as they should, but this will probably be corrected in time. Both men are in comedy make-up (tramp and sailor). They opened after the intermission on Monday night and fared a trifle better than anyone on the bill up to that time. *Dash.*

Moving pictures will be played at the Harlem Opera House, commencing Monday, for the remainder of the season.

William Macart.
Monologist.
15 Mins.; One.
Fifth Avenue.

Mr. Macart seems to have started out with the commendable object of framing up a talking number with only fresh material. While he holds true to that design he does extremely well, but there are times when he permits stock matter to creep into his stories. At such moments he is not nearly so interesting. Half a dozen of his stories are new and carry good points, and there was no necessity for falling back upon old matter. Macart has the story telling knack. He leads his audiences up to the points skillfully, and springs his climaxes neatly. A parody on a rather passé song was used and "Incarnation," another back number, was scarcely worth the trouble he took to work up its introduction. *Rush.*

Arnaldo's Leopards and Panthers.
17 Mins.; Full Stage.
Keeney's.

Seven animals make up the troupe. A large circular cage with a wall at the back is used. The animals are run in one at a time from the side. The usual routine is gone through quickly and smoothly, the animals obeying with less coaxing than ordinarily. The jumping of the panthers is the most striking of the feats shown. The combativeness of the smallest of the leopards, which snarls and bites at everything in sight, added a little thrill of amusement. The opening is a trifle slow. The act is well along before the necessary interest is aroused. A better finish should also be installed. One of the tableaux placed in the center of the act would bring better returns at the finish than does the present one, which allows of the animals leaving the cage one at a time as they entered. *Dash.*

Jack Moffit and Clare Sisters.
Songs and Dances.
13 Mins.; One (3); Full Stage (6);
One (4).
Keeney's.

Jack Moffit and the Clare Sisters have dropped in upon the Metropolis with a singing and dancing specialty before it was in condition to receive a New York verdict. With care and attention, plenty of hard work and some expenditure on wardrobe, they could have reached the barrier. The girls make a nice looking "sister" pair but hurt their appearance through wearing unbecoming coats in the opening and carrying very bad looking parasols. After discarding the parasols for the second number, they break all rules by bringing them forth again in the closing number. Moffit makes the same mistake. He opens in white flannels. After making a change, he returns to the flannels for the finish. But one of the sisters dances. If the other one danced as well, she wouldn't have to sing. Something a little more apt than the Spanish song (she wore a Spanish dress) should be tried. The whirlwind dance was the best thing shown. In fact the dancing of the two should warrant the framing up of an act along these lines entirely. *Dash.*

THE JOHN ROBINSON SHOWS.

Three Alvos.
Acrobats.

Two of the men work straight, the other a German comedian. Double bars are used with an extension for a final leap. The straight men go through the regular routine feats, while the German comedian works out some pretty comedy. The final leap and straight fall into a net, and then a double somersault produced long applause.

Patt and Patt.
Flying Trapeze and Roman Rings.

Patt and Patt are man and wife and native Americans doing a straight acrobatic turn which promises to equal the better grade of straight acrobatic acts. The girl is very pretty and appears very becoming in white tights. Most of the feats they do are those of the average aerial artist, but the manner in which they are done is somewhat different.

Harry Hess.

Langford and O'Farrell.
"The Sheriff's Marriage" (Comedy).
19 Mins.; Full Stage.
Keeney's.

"The Sheriff's Marriage" at the opening gives promise of being one of those Western "thrillers," but shortly after dwindles into a conversation between the two principals. Gladys Woodact (Myrtle Langford) is bemoaning her fate at being left in a gambling saloon in a Western mining camp when suddenly into the room bursts Tipperary Jack, the County Sheriff (George O'Farrell), who has been chased by cattle thieves. This is where the story ends, just where it was beginning to arouse interest, and goes off at a tangent. From this on, there is nothing but a quantity of talk and "gagging" not at all in keeping with the surroundings. Miss Langford looks well and gains distinction through simulating a "jag" cleverly. George O'Farrell makes about as good a looking a cowboy hero as any matinee girl could desire, but he gets no chance at the heroic thing, what he is built for and what one would expect. They should have some one take up the story from the Sheriff's entrance and rewrite all that follows, making a legitimate thriller of the sketch. The principals seem to be more suited to handle something of this sort. *Dash.*

June Rossmore.
Songs.
10 Mins.; One.
Keeney's.

June Rossmore is new at least as a single entertainer. She was noticeably nervous on Monday night, as well she might be, for she is trying to put over a straight singing act. Miss Rossmore has good looks in her favor, knows how to dress, and has the life to put into her numbers, but doesn't seem to know just how to do it. It may not be fair to pass an opinion on her voice, as the orchestra at Keeney's could make Caruso's sound like the "buy old clo' man's." In the first song the singer and the orchestra were working in different keys. Really, the result was not at all satisfactory. Miss Rossmore would make a capital partner for a singing and dancing comedian, but it is a bit doubtful if she is strong enough to go alone. *Dash.*

Bowser, Hinkle and Company.
"Superstition" (Dramatic).
 19 Mins.; Full Stage (Special Set).
 Pastor's.

"Superstition" is by Oliver White. In writing the playlet Mr. White has shown a keen appreciation for the desires of the vaudeville audience. He has written a well knit piece, highly plausible, with a heart interest bound to hold attention and please. The story is about the New York newspapers which are in hot pursuit of the "faking" mind readers, clairvoyants, etc. Tredlow (Frederick E. Duff), a reporter, is given the assignment, and elects to call on Floteau (Edith Hinkle) one of the most noted of the mind readers calling herself an Astrolger. He gains an audience with the Astrolger, during the course of which she denounces him for trying to down a woman while the big "grafter" at the city hall are allowed to go on their way unmolested. Their discussion leads to the mention of Jim Kingston (Chas. W. Bowser) a political "Boss." The mind reader mentions this man is coming to see her at three o'clock, the reporter, knowing Kingston is to make an important speech at three-thirty, agrees to "let up" on the mind reader if she will hold the politician until it is too late for the speech. She agrees. When the politician arrives she holds him by various devices until it is too late. The reporter has secreted himself in a bay window where he can hear the whole conversation. The politician, upon becoming aware that he has been held for a purpose, tells the Astrolger that it is just ten years ago since he was to a fortune teller and the woman visited at that time, he says, did him a great favor, for which he later saved her from being sent to prison. It develops that this woman was the mother of Floteau and out of gratitude she informs him of the reporter's presence. He pulls back the curtains which hides the alcove, and the young man full of importance at the contemplated "scoop," steps forward. The politician tries to bribe him, but he will not be bought. Kingston then informs him he has bought the paper for which he has been working that very morning. He tells him to call up his manager, and increases the reporter's salary. The "Boss" then proposes to Floteau and is accepted. The setting is on the Turkish order, and attractive. Miss Hinkle, in a wondrous clinging gown, makes a striking looking fortune teller, and plays quietly but effectively. Mr. Bowser is inclined to be the "ward healer" more than "The Boss." His make-up and manner could both be toned down. Mr. Duff was capital as the reporter. He carries the part through in a highly legitimate manner. The only fault that could be found with him was the ungentlemanly trick of wearing his hat in the house and before a woman. The sketch should find immediate time.

Dash.

Max Ritter (Ritter and Foster) and Carl Wilbur, who are playing in England are forming a social club for American artists, for the purpose of bettering the interests of American artists abroad. Carl Wilbur has been elected president; Max Ritter, secretary, and James Mooney, treasurer. Artists arriving on the other side will be taken in hand by the members of the new club and be given little insights in the matters most needful in their search for success abroad.

Booth and Crain.
"A Model Maid."
 17 Mins.; Full Stage.
 Pastor's.

"A Model Maid" is billed as a musical comedy sketch, which billing it hardly deserves. The musical portion consists of a solo by each of the principals, and a duet at the close. There is a plot to the piece fairly amusing. A young woman in order to find out if her brother's fiancée is the proper person for him to marry, hires out as her French maid. The fiancée becomes aware of the plot, and to teach the meddlesome sister a lesson, puts her through all sorts of menial duties. After comes the happy ending. Olive Crain is the fiancée. She is a nice looking girl who knows how to dress, but needs a little instruction in making-up. Her voice, without great volume, is sweet and pleasing. Carolyn Booth has the more difficult part, and does not pass as well. Miss Booth has not the appearance of her partner. Her voice is stronger, but not of as good a quality. She does not seem sure of herself. Plenty of work is her need. The act will do nicely for the smaller time.

Dash.

OUT OF TOWN

J. C. Nugent and Company (2).
"The Rounder," Comedy Drama.
 28 Mins.; Full Stage (Interior).
 Star, Chicago.

The first local appearance of Mr. Nugent in "The Rounder," a semi-dramatic sketch written by himself. The story centres about an unhappy young woman, who, having been deceived or disappointed in marital affairs, seeks to marry the first man she sees in her apartment. A young club man (Mr. Nugent) enters the house through the window in an inebriated condition, mistaking it for his home? He is immediately encountered with a proposal to marry, and is promised a weekly stipend to assume the role of husband in public. The young woman receives a telegram from her former lover, and directs the enlisted admirer to leave the house under threat of arrest. The club man, who actually loves her, discovers the perfidy of his rival and proves that he has been deceiving her. There is plenty of sentiment and absorbing philosophy in the playlet. It is well written and intelligently acted by Mr. Nugent, whose delivery and reading are perfect.

Frank Wiesberg.

George W. Stewart.
Imitations.
 10 Mins.; One.
 Star, Chicago.

A unique entertainment is offered by Mr. Stewart in a series of imitations of birds and animals. Not only does he interpret with accuracy the various characteristics of the poultry farm brigade, but possesses a voice which enables him to imitate musical instruments, and nearly everything from a steamboat whistle to a duck. He makes a neat appearance, and introduces the numbers in a pleasing manner. Considerable of the talk might be modified or so arranged as to convey the full expression to the imitations.

Frank Wiesberg.

Georgia Caine played in vaudeville for one week only.

Corita and Dancing Girls (5).
Dancing.
 16 Mins. (Special Set).
 Star, Chicago.

First local appearance. Four young women, evidently from the chorus of a musical show, are the "dancing girls." Corita, herself, is also a dancer—that is one would anticipate as much considering the feature position she occupies in the act. Only dancing, the most ordinary and unpretentious, is shown by the five girls amid dazzling electrical effects. The first number is the "Wigwam" dance from "The Tenderfoot." Another scene shows a bathing resort with booths for the bathers. The idea is splendid, but ineffectively accomplished. A mirror arrangement, similar to "The Girl with the Red Domino," and since used by many others, introduces Corita as a toe dancer. There is one tall and slender brunette among the quartet of damsels who can dance. The act is far from complete in view of the liberal investiture of scenery and costumes. The dances are neither new nor attractive. Two songs or musical interpolations of some kind would fit in, and probably relieve the monotony of repetition. The act can be made valuable, but it necessitates a good dancer with the four girls, and general rearrangement.

Frank Wiesberg.

Jeanie Fletcher.
Soprano.
 10 Mins.; One.
 Star, Chicago.

Miss Fletcher is the owner of a rich, cultivated voice. It is powerful and resonant. She opens with a high class ballad, follows with "Annie Laurie" and an Irish ditty.

Frank Wiesberg.

Mauricia Morichini.
Operatic Soprano.
 15 Mins.; One.
 Orpheum, New Orleans.

Mauricia Morichini, a Manhattan Opera House, New York, soprano, made her first appearance in vaudeville this week at the Orpheum. It was a highly successful debut, Mme. Morichini being greeted with boisterous applause, and she is unquestionably a distinct capture. Gowned in a cream colored Princess, with a lavender picture hat, the operatic star sang three arias, with "Home, Sweet Home" for an encore. Her voice is sweet, flawless and of great volume, and she has an exquisite high register.

O. M. Samuel.

DEATH CAUSES CANCELLATION.
 Cincinnati, O., April 30.

The Four Amatis were off the Columbia bill after Tuesday matinee, on account of the death of their father, which occurred in Germany Tuesday. The girls received a cablegram announcing the fact of his death and immediately prepared to return to their home.

Les Amatis are billed at the Alhambra next week for their first New York appearance.

PICTURES FOR SUMMER.

Cincinnati, April 30.

Upon the close of the vaudeville season at the Columbia, moving pictures will occupy the stage for a summer run.

SUMMER VAUDEVILLE ON STATEN ISLAND.

Terrace Garden, New Brighton, Staten Island, will open Monday with a vaudeville show of five acts booked through the New York Vaudeville Contracting Company, which now supplies attractions for a string of seven such places.

They are operated by a moving picture concern, the vaudeville features being introduced between reels of pictures. The scheme has grown from a small beginning until small acts are now played for two months all within fifty miles of Herald Square.

The New Brighton house is a remodelled residence. It seats 300, and is said to have a complete stage equipment.

'HE NEVER EVEN SAID 'GOOD-BYE.'
 Jacksonville, Fla., April 30.

Carl E. Corwin, for a time manager of the Eastern "Buster Brown" company, leased the skating rink at Huntsville, this State, for a vaudeville show last week.

On Saturday afternoon Mr. Corwin left the village without stopping to say good-bye, and several merchants, together with the following acts on the program, are mourning because Corwin had all the money with him:

Lewis' Dogs, Mr. St. Julian, Billy Coleman, E. J. Dearsey and Jack Blue.

BUT ONE STOCK BURLESQUE.

Chicago, April 30.

It is probable that there will be but one stock burlesque in Chicago this summer. That one is the Trocadero.

The Empire will close its doors after the regular season terminates, but there is a possibility of stretching the season for two weeks at least at the west side house.

It is not definitely known whether the Folly will be open, as it is the intention of Manager Fennessy to redecorate the theatre during the summer months. Several return engagements will be made by the "Fay Foster" Company and "High School Girls."

Mr. Euson is undecided as to his plans regarding Euson's Theatre for the summer.

The Star and Garter will run for four or five weeks more, when it closes until the fall.

ASSIGNEE OPERATES THEATRE.

Cleveland, April 30.

The Cuyahoga Theatre Company, operating the Majestic Theatre on West 25th Street, assigned Monday afternoon to Attorney George B. Harris. Liabilities in excess of assets caused this move for the protection of creditors. Proceedings have been commenced in the bankruptcy courts.

The theatre was open all week, being operated by the assignee.

CORPORATION HAS "PERTH AMBOY."

Perth Amboy, N. J., April 30.

The Perth Amboy Theatrical Company has been incorporated under the New York State laws for \$1,000. It has taken over the Perth Amboy Theatre, buying out the interest of Martin & O'Hara, who formerly managed the house. It will continue with vaudeville.

Abe Reynolds has contracted for next season with I. H. Herk, and will again appear in "Miss New York, Jr."

"THE MERRY-GO-ROUND."

"The Merry-Go-Round," the attraction to inaugurate the "Gus Edwards Music Hall," formerly the Circle, opened last Saturday night to a large and friendly audience. Admission to the orchestra is but one dollar, and the crowd received full measure in time, the final curtain not descending until midnight, exactly.

During the three and one-half hours of show, a great many songs were sung, and a vast number of costumes worn by the thirty or so good-looking girls. The piece has been prettily costumed and well "put on," but there's not much else to be said.

At 9:25 and 11:55 the principals commenced to tell the story, which never disclosed itself, "The Merry-Go-Round" not even making a semi-circle as far as coherency was concerned.

For the first thirty minutes, it is a lively jumble of action, girls and songs. Then a slide, which appeared to have been oiled and greased, was struck. From that point on "The Merry-Go-Round" never stopped its descent, winding up as near the bottom as it could possibly have gotten, with Ignacio Martinetti singing one of the best selections of the evening. Martinetti placed extra effort to get the song over at that late hour, but the house had been wearied by a senseless sequence of specialties and "numbers," without comedy of mark, and no thread to hold them together.

With probably one of the best bunch of "broilers" ever gathered together, little was made of it. The youngsters changed costumes and danced; then changed and danced again. The second, third and fourth dances were similar to the first.

James J. Morton is supposed to be the chief funmaker among the men, and his entrance song, "I'm a One-Horse Fellow in a Two-Horse Town," caught several encores. The longer the play continued, the less Mr. Morton impressed his auditors as a comedian when playing a part, but this may have been somewhat due to Mabel Hite. Miss Hite simply smothered everything and everybody in the show. She was too fast for her companions.

In the second scene of the second (and last) act, an artist's studio, Miss Hite impersonated a marble statue. It was intended for "comedy," but the first-nighters were a trifle too blasé to believe it.

In the first scene of the same act occurred a number of "turns" from Morton in his monologue to Martinetti, with a "girl act." Bobby North scored the hit of this section in his operatic melody, with "Under the Matzos Tree" for an encore. Mr. North gave a good account of himself, playing a modern Hebrew. James B. Carson as a Dutchman, Mr. Carson having replaced Max Freeman in the part, made something of it, while John Cantwell and George McKay, with John Keefe as a "rube," all helped themselves to favorable notice.

A couple of numbers Mabel Russell led brought several recalls, and Miss Russell looked very well. Dorothy Jardon was the soprano, dressed strikingly, and Melville Stuart the tenor, who sang pleasantly.

A few minor changes were noticed from the first performance at the Lyric, Philadelphia, but none of moment, and the show had not been improved in the two weeks' interval. The stage management the first night was execrable. It seemed to run at random, spoiling many scenes and effects.

There is sufficient in "The Merry-Go-Round" to give full value for one dollar, but it requires much working over to be considered even at that price.

Edgar Smith wrote the "book," Paul West the lyrics, Gus Edwards the music and George Marion is said to have been the stager, while Joe C. Smith put on the chorus numbers. Someone slipped in "Chilly Billy Bee" for a strengthener.

During the week, "The Merry-Go-Round" has been clipped greatly, much reducing the running time. Attendance has been reported as large nightly.

Since.

"THE YANKEE PRINCE."

If you belong to that hapless minority with high-brow notions about "the true mission of the stage" and the uplifting of dramatic ideals, better not seek entertainment at the Knickerbocker Theatre. "The Yankee Prince" is not for you. But if you are of the overwhelming majority that concerns itself not with analysis, neither bothers its easy-going head about ideals so long as it is amused, you can't give the ticket speculator your contribution too quickly.

That's why "The Yankee Prince" will be an added thorn in the flesh of those benighted persons who cannot be made to believe that Times Square is the centre of the universe, money the only topic worth talking about, and George M. Cohan the great source of all enthusiasm. And that's why "The Yankee Prince" will continue to be a joy to the other ninety-eight per cent. of the adult population, which are packing the Knickerbocker Theatre eight times a week, and expressing their riotous approval of "The Yankee Doodle Comedian" and his methods with the unanimity and enthusiasm of an instructed delegation.

The piece scarcely lives up to its program description of "A Timely Satire on Titled Fortune Hunters." It is timely enough, to be sure, but the treatment of the subject saves a good deal more of burlesque than it does of satire. As a burlesque it is capital. There is any quantity of robust humor in the incidents of the story. The relations established between Stevie Daly (Tom Lewis) and the Earl of Weymouth (Frank Hollis), for example, are worthy of George Ade at his best. Cohan has evolved nothing better or funnier in his brief but busy career as a playwright or "right."

In the exploitation of "dear old Broadway" and the kindred Cohan provincialisms, the new piece is much less wild than any of its predecessors; its humor a good deal more sane and consistent. Its plot is developed rather hap-hazard, but with sufficient clearness to make a recognizable whole—which is doing a good deal for a musical comedy.

The book is about an Earl, a fortune-hunting Englishman, who has become engaged to Evelyn Fielding (Josephine Cohan), the daughter of Franklyn Fielding (Jerry Cohan), of Chicago, and heiress to the Fielding millions. They are of Franklyn Fielding, of Chicago, and heiress to the Fielding millions. They are raw and newly acquired millions and Papa Fielding carries them laboriously. That's why he is anxious to have the Earl in the family to add grace to the uncouth prosperity. Evelyn, being a properly constituted Chicago girl (stage version), looks with unaffected disfavor upon his lordship, an attitude in which she is

cordially supported by Mama Fielding (Helen F. Cohan). The subject is the source of innumerable clashes between Mama and Papa Fielding.

"I'll have an Earl in the family even if it does cost me two millions," says Papa Fielding.

"It's too much," retorts his common-sense spouse. "Thirty cents a dozen is the price of lemons the world over."

Mama's prejudice against noblemen extends to everything foreign. She subjects everything to the acid test of Chicago. For example, she finds Michigan Avenue a much finer thoroughfare than "Strand Street." But all this is before Percy happens on the scene. He enters tumultuously in the first act to announce to his companion, John Fagan (Sam Ryan), that he is madly in love with Evelyn. Then things begin to happen. Most concern Percy's whirlwind lovemaking and tempestuous declarations. But Papa stands firm through two and a half acts. It is not until everybody has returned to Chicago and the wedding of the Earl and Evelyn is about to be solemnized that things are straightened out. This highly desirable consummation is brought to pass by the simple expedient of Percy and Evelyn running 'round the corner, and being married while the wedding guests are assembled.

In a subordinate role, Tom Lewis jumped to the front and led the procession to the finish. As Steve Daly, a Chicago prizefight promoter, he wanders through the piece in a state of alcoholic semi-coma. He has a letter of introduction to the King from John L. Sullivan, which he displays to the scoffing delight of the Fieldings. The latter are to be presented through the good offices of his lordship. Daly learns early in the game that his lordship proposes to make Chicago his home after the marriage, and this prospect so preys upon his patriotic mind that he dedicates himself to the task of defeating such a terrible possibility.

The second act shows Buckingham Palace. The Fieldings attempt to secure a presentation to the King, but learn from the Lord of the Chamber that it is "military day" and His Majesty is not receiving. This suggests to Daly that he send in his letter of introduction. "The King is not to be seen," snaps the flunky. "Well, all right," responds Daly, "I'll talk to his manager."

The finale brings everybody before the palace. The Fieldings are still trying unsuccessfully to reach the King, when there is a blare of trumpets and a massing of military uniforms about the palace gate. The flunkies have just threatened to eject Daly from the grounds for failing in due respect to his royal surroundings, when a herald announces that Daly's letter of introduction has been found and delivered to the King, who demands his immediate presence. Whereupon Daly, with ponderous dignity, rolls past the knot of American "climbers" and enters the palace.

Jack Gardner and Estelle Wentworth are a couple of sharpers who attempt to bunco Percy, until a female detective, who ambled mysteriously through the two first acts, throws off her disguise and stands forth. She arrests them for embezzlements, or something equally reprehensible.

The score has half a dozen song hits, notably among which are "Come on Down" (Continued on page 18.)

ORPHEUM.

The substitution of one pianologist for another makes all the difference between a smooth running, entertaining show and a rather patchy, uncertain one. Last week Marie Dressler, in the centre of the Colonial bill, held up the show. This week Flavia Arcaro in the same position makes a gap that is hard to fill. Miss Arcaro drew a position that handicapped her severely. Just after the intermission she attempted to catch the attention of an audience of which a quarter were returning to their seats, with a straight piano solo. A comedy acrobatic act would have had its own troubles under the circumstances. What happened to Miss Arcaro's solo can easily be imagined. She never recovered from the setback at the opening, and the applause at the finish was casual and perfunctory.

Eddie Foy (New Acts), who may have been depended upon to pull the show past, failed lamentably in his mission, and the real honors of the show fell to Simon and Gardner, who occupied the position at the close of the show, an unusual one for a talking act. Every bit of their robust comedy was needed for the occasion, and it was a rather remarkable circumstance that they held the audience in its seats until the finish. Pressing the sketch for first place were "That Quartet," who, next to closing, were given a warm greeting. The four were never in better voice and their act, following the Foy fiasco, was sadly needed to bolster up the latter half.

Among the early numbers Ray Cox, with a partly revised offering, won high favor, although she had next to opening. She has a new number for the opening and a capital bit of talk, incidental to a song, makes a better finish than any arrangement she has yet tried. She shows two types of the American college girl—the "culture faddist" and the athletic girl. The latter is shown watching a baseball game, her comment on the game being rich in good points and timely.

The Bijou Fernandez-William Abingdon sketch "Captain Velvet" played in the same place as last week. The Brooklyn audience took to it warmly. As an indication of their interest it was noticeable that the standers in the rear of the balcony listened attentively and the easy chairs along the wall were empty.

Yorke and Adams had it all their own way in the first half, owning a practical monopoly on the roughhouse and dialect comedy of this part of the program. A good deal of their humor is derived from the props they use, but it is introduced consistently through a semblance of a farcical plot. The pair fall for the obvious expedient of parody singing to gain attention at the opening, the arrangement working with its never failing success. Linton De Wolf was about as Chinese as his name. His clothes were from the East, his dialect from the East side.

The Swor Brothers and the Deonza Brothers were the others.

Rush.

While on the present tour in the West Estelle Churchill, the drummer with the "Boston Fadettes," married Samuel Corl, of Oak Park, Ill. The ceremony was performed in Chicago. Mr. Corl is a manufacturer of millinery, and the rest of the women players are much delighted over the event. Miss Churchill will remain with the organization.

HAMMERSTEIN'S.

The selection of numbers is particularly fortunate in the makeup of this week's show. Even the opening number, which ordinarily "runs for Sweeney" at the Victoria, drew cordial applause, and Hill and Whitaker in second place received a veritable ovation. The house has seldom housed a show accorded such a consistently enthusiastic reception.

Alice Lloyd, the headliner, is playing her last week's engagement before her departure for the West, and a specially warm greeting was reserved for her. The new number, "Looking for the Lovelight," with its novel mirror effects, has been given the position at the finish of the act, to which it is entitled, but the audience demanded another. For the mirror song the little Englishwoman has a new short skirted frock, quite the most brilliant creation she has worn.

Next to Miss Lloyd, Ben Welch was the hit of the show. Why he permits his desire to appear in serious vein to interfere with a capital comedy offering is hard to understand. The opening talk is full of substantial laughing points and the Italian characterization is an entertaining "bit," but a serious recitation at the finish spoiled the good effect that had been secured by what went before.

William Courtleigh and Company were on late, following a succession of hits, but the little comedy, "Peaches," as Courtleigh himself would say, "brought home the money." Edward O'Connor, comparatively a newcomer to the "fat" role of "Biff" Donovan, does extremely well. He gets the intricate slang of the horse trainer across without forcing, and in all points gives a capital, well balanced performance. Mr. Courtleigh is his always easy self.

John F. Hazzard was rather quiet in style to follow O'Brien-Havel, and suffered somewhat from position. It was not until he got well along with his series of dialect stories that the audience accepted him. The finish, showing an excited German at the telephone, scored a whirlwind of laughter and brought him out with "Ain't It Awful, Mabel?"

The McNaughton Brothers have plainly developed a staunch American following. The setting of their cards was followed by a burst of applause even before their entrance. The ridiculous burlesque was plentifully besprinkled with hearty laughter.

Martin Brothers, xylophonists, were called upon to close the show, a trial to which such an act should never have been subjected. A few weeks ago the Avon Comedy Four were placed the same way, but in that case the rough comedy pulled it through. The Martins had no such advantage, and it was surprising they held attention as well as they did. Both men work entirely "straight," without a hint of comedy or anything outside their specialty. The presence of a woman player might have given the turn added interest, but as it was the pair were severely handicapped by the place.

Alvolo and Othelo are under New Acts. *Rush.*

Tom Miner has accepted the manuscript for two burlesque pieces from Campbell B. Casad, for use next season on the Empire Circuit. One is called "The Merry Widow of Luney Park" and the other a travesty on a popular novel.

58TH STREET.

There is a good comedy bill at the 58th Street house which deserved better patronage than it received Tuesday night. Although the house was nicely placed and gave the appearance of being filled there were many vacant seats, especially on the lower floor.

In the mad race for laughing honors the headline attraction—the Four Mortons—proved beyond a doubt that they are entitled to the star position. There isn't another Irish comedian just like Sam Morton. His odd facial expressions and funny speaking voice kept the house in an uproar. Kitty Morton is right with the comedian all the time, and she made them all sit up when she jumped into the dancing finish and ate it up like a "brollier." Paul is surely there with both feet, and when it comes to dancing has most of the boys chasing up hill. Clara is just the same pretty, winsome little soubrette she always was. Her voice seems to have improved since the family were last in the varieties, and she carries the brunt of the singing off in capital style. A pretty Indian song at the opening showed Miss Morton in a dainty Indian outfit that it might be well for others doing the big Indian thing to look over.

Shean and Warren ran very close to the leaders for the laughing stakes. The sketch has been about a good deal of late, but it is the same scream. Al Shean is one of the funniest "Dutchmen" that vaudeville can boast. He works along original lines, never for a moment losing the character. Charles Warren, as the thunder-voiced legit, is equally good in his particular line. Travesty has had some hard knocks of late, but the brand served up by Shean and Warren is always welcomed.

While talking about hits it would never do to overlook World and Kingston, who in an early position just tore 'em to pieces. The program has it about right when it says "it isn't what they do; it's the way they do it." A little of everything is dabbled in, and at first you are inclined to wonder if the offering isn't a trifle loosely woven, but when all over, you will have to give it to them. They seem to know what the audience wanted; just how they wanted it; and that's the way they handed it to them. The result showed plainly no error in judgment had been made.

Rose De Haven and her quintet of "squabs" showed their dainty little dancing specialty to a vast amount of appreciation. Care and attention are noticeable in the specialty. The dressing is most elaborate, and all in the best of taste. Miss De Haven wears her male attire easily and makes a first-rate looking boy. The girls look extremely well and work all the time.

Lew Hawkins was in a rather difficult spot following the Four Mortons, but pulled through nicely with his songs and talk. Ethel McDonough, "The Girl Behind the Drum," gave the bill a rousing send-off, and the Novellos made a striking finish with their ponderous animal number.

Jean Lenox is under New Acts.

Dash.

The Savoy, Hamilton, Canada, closes next Saturday for vaudeville, continuing with stock.

FIFTH AVENUE.

Again the line-up shows two dramatic sketches—Madden and Fitzpatrick and Jessie Millward. The former, entitled "The Turn of the Tide," is built around a piano specialty. Besides his excellent playing, Mr. Madden has a much better part than Mr. Fitzpatrick. The burglar has a quantity of amusing slang in his part that gives it a touch of humor, while the role of the other is severely straight and without a relieving flavor of comedy. Mr. Fitzpatrick reads his lines with a mechanical precision that gives his work an appearance of stiltedness, and could easily unbend a little in both his actions and diction. The pathos of the sketch is rather trite and forced, but the audience accepted the offering and applauded enthusiastically.

Jessie Millward is hampered by an utterly foolish and unconvincing vehicle in "The Queen's Messenger." The playlet was apparently selected for its "acting possibilities," on the principle that high flown speeches and heroics make for dramatic excellence, regardless of the aptness of situation or characters. In melodramatic drivel Charles M. Blaney has done nothing worse than "The Queen's Messenger." The author invites a presumably intelligent audience to believe that a trusted messenger in the English diplomatic service, with dispatches affecting the peace of his government in his possession, cheerfully accompanies an unknown woman to her apartments, and then at her invitation permits himself to be drugged into helplessness after leaving the keys to his portmanteau on the table. Having swallowed this large chunk of crude nonsense the audience is then asked to exert its crippled credulity to accept the possibility of the woman, a Russian spy, giving back "the papers" because the messenger threatens to commit suicide. She did not particularly love the soft-headed imbecile, having a sweetheart of her own, and probably she didn't want the pretty stage set to be mussed up with blood. Certainly no other motive was shown. It's a pity, too, because both principals play with grace and skill that is all too rare in the presentation of vaudeville offerings of this sort.

"The Love Waltz" kept an interested audience in its seats to the final curtain. Save only for a rather slow opening the little production is an admirable bit of staging. The intent of the producer seems to have been to keep a pretty picture before his auditors. The piece has no greater pretension than just that, and it fulfills its mission admirably. From the rise to the fall of the curtain the stage is a succession of catchy "poster" pictures, novel and bright. The trifling farcical plot does no more than furnish a background for the score and establish a "situation" that introduces an adapted "Merry Widow waltz." A pretty jingling score runs through the half hour or so, the best number being "The Love Waltz." Jesse Lasky has made a real artistic vaudeville achievement in the operetta.

Others on the bill were Ethel Levey, who has come to see that her dancing is an important part of her offering, and has extended this feature, and who scored the hit of the show; Howard and North, the Three Meers, and Kelly and Rose and William Macart, the last named being under New Acts. *Rush.*

PASTOR'S.

It has been some time since Pastor has had a bill equalling the one at the house this week. There are one or two conflicts, and a couple of slight waits filled in most satisfactorily by that expert ivory manipulator, Tom Kelly, but all in all the bill runs through quickly and smoothly, pleasing the Fourteenth Streeters immensely.

There were three or four real big hits on the program Wednesday night with no special choice, although Hanson and Nelson would probably be given the decision on points. The house simply laughed itself out at Alice Hanson's clowning. Gussie Nelson's blonde beauty and some first rate dancing also came in for its share of the plaudits. The brown dresses worn at the opening are not as becoming as some of the others the girls have displayed.

The De Muths were another of the evening's hits. There is just the semblance of a sketch arrangement to allow of a needed rest between the whirlwind dances. It gives a good excuse for the dances, and adds a bit of variety. The dances are reeled off in first class style. The woman does some spins that for speed and grace compare with anything shown in this line. She wears three very becoming costumes and her pretty appearance adds greatly to the specialty. The man is there all the time, handling his partner cleanly and swiftly. He does some first-rate contortions in "one" at the finish really entertaining, and not in the least revolting, as is often the case in contortion work.

Potter and Harris, another acrobatic turn, of which there is a great plenty on the bill, also scored roundly. The man is a clever performer on the rings, and works with dash and finish. There is always a smile on his face. The woman keeps up the fast pace set by her partner. She is a rather frail looking little body, and the way she handles her robust partner is at times astonishing. They dress the act neatly and in many ways are far ahead of some of the foreign importations.

The Vedmars, acrobats, contributed something in the horizontal bar line that was well liked. The female end, besides looking extremely well, is an acrobat of ability and goes a long way towards making the number pleasing. The man is a corking bar performer, so good in fact he can well afford to sacrifice some of his comedy for the gymnastics. The bit of business with the blackened plate used as a finish is rather old.

Frank Bush, not an acrobatic turn, is there with his budget of stories. One or two new ones always creep out of Mr. Bush's fund, and this week is no exception. The old and new went equally well.

The Grotesque Randolphs, in their acrobatics, and Mr. and Mrs. Lew Stanley, in a pleasing singing offering, bolstered up the early portion of the show. Both acts are easily worthy a place in the "two-a-day" division.

Burke and Finn do not do an acrobatic act, but their specialty is set in a gymnasium. The atmosphere is at least right, so they were in line this week. The burlesque boxing amused the Pastorites.

Keeley and Parks open in a singing and dancing specialty. The Razarfs also appeared. Booth and Crain, and Bowser, Hinkle and Company are under New Acts. *Dash.*

Walter C. Kelly

"The Virginia Judge"

SAILING TO-DAY (Saturday May 2nd) for Europe to fill engagements in ENGLAND, IRELAND AND SCOTLAND bids a fond good-bye to all friends and well wishers

Crucible, Mysterious, 241 Heyward, Brooklyn.
Crystal, Herman, Parisian Widows, B. R.
Cummings, Thornton & Co., Marion, Marion, O.
Cummings & Merley, Unique, Los Angeles, Indef.
Cunningham, Al., 200 W. 44, N. Y.
Cunningham, Bob, 1553 Broadway, N. Y.
Cunningham, Bob & Daisy, Star, Meadville, Pa.
Cunningham & Smith, 183 E. 94, N. Y.
Curtis & Blossom, 91 Newell, Greenpoint, Bklyn.
Curtis, Palmer & Co., 2006 Nostrand, Brooklyn.
Curson Sisters, Keith's, Phila.
Cushman & Le Claire, Lady Birds, B. R.
Cutty, Musical, Empire, London, Eng., Indef.
Cyril, Herbert, Easton, Pa.

D

Dacre, Lonise, Parisian Belles, B. R.
Dagneau & Bruce, Orientals, B. R.
Daley, James, Parisian Widows, B. R.
D'Alvini, Rocky Point, R. I., Indef.
Dahl, Katherine, 309 Columbus, N. Y.
Dahl, Dorothy, 309 Columbus, N. Y.
Dallivette & Co., O. H., Oneonta, N. Y.
Dale, Wm., Crystal, Elkhart, Ind., Indef.
Daly & Devere, 115 E. 115, N. Y.
Dale, Dotty, Dainty, 252 W. 36, N. Y.
Dale, Sydney, Guy Bros., Minstrels.
Dale, Will, Bucklen Hotel, Elkhart.
Dallay Bros., 1379 No. Main, Fall River, Mass.
Darling, Fay, Lady Birds, B. R.
Darmody, Harry Bryant's, B. R.
Darwin, Ringling Bros., C. R.
Davenport, Edna, Yankee Doodle Girls, B. R.
Davenport, John, Yankee Robinson C. R.
Davenport, Stick & Norma, John Robinson's, C. R.
Davenport, Victoria & Orrin, Barnum & Bailey.
Davis, Dancing, Circle Diamond Ranch, Thatchers.
Davis & La Roy, Pittsburg, Pa., Indef.
Davis, Edwards, Poli's, Worcester.
Davis, Floyd, Temple, Boulder, Co., Indef.
Davis, Hal & Co., Grayling, Mich.
Davis, H., Air-Donne, Murphyboro, Ill., Indef.
Davis, Mark & Laura, Star, New Castle, Pa.
Davis, Roland, Fay, Foster, B. R.
Davis & Davis, Miss N. Y., Jr., B. R.
D'Arville Sisters, Plymouth, Wis.
Dawn, Zella, & Co., 357 E. Market, Akron, O.
Dawson & Whitfield, 346 E. 58, N. Y.
De Mora & Graetz, 233 Crystal, Findlay, O.
De Velde & Zella, 115 E. 14, N. Y.
Deery & Francis, 828 W. 30, N. Y.
Delmo, 38 Rose, Buffalo, N. Y.
Delmore, Misses, G. O. H., Syracuse.
Delavoye & Fritz, 2087 Madison, Chicago.
Dell & Miller, Hippodrome, Buffalo, Indef.
Deltons, Three, Jolly Grass Widows, B. R.
De Camo, Chas., & Dixon, 5 Union Square, N. Y.
De Chautal Twins, 263 Ogden, Jersey City.
De Cotret & Howard, Scenic Temple, E. Boston.
Demacos, The, 114 N. 9, Phila.
De Graft Sisters, Trans-Atlantic, B. R.
Demondio & Belle, Pantages, Seattle, Indef.
Denman, George, Barnum & Bailey, C. R.
DeHaven, Rose, Sextet, Hammett's, N. Y.
De Lisle, Max, Unique, Belles, B. R.
Delmore & Darrell, 1515 9, Oakland.
Delophone, 54 Willoughby, Brooklyn.
De Mario, Ringling Bros., C. R.
De Mont, Robert, Trio, Grand, Portland.
De Veau, Hubert, 364 Prospect, Brooklyn.
De Muths, The, 26 Central, Albany.
De Ormond, Bijou, Superior, Wis. N. Y.
Derive, Doc, Ashland Hotel, Phila.
De Voy & Miller, 209 E. 14, N. Y.
Dierckx Bros., 1235 Golden Gate, San Francisco.
De Vere, Madeline, 54 W. 125, N. Y.
De Witt Young & Sister, 58 Chittenden, Columbus.
De Young, Tom, 156 E. 113, N. Y.
Deming, Joe, Keith's, Portland, Me.
Derwin, Jas. T., Moon Light Maids, Los Angeles.
Devlin, Prof., 2611 Cumberland, Philadelphia.
Devlin & Ellwood, Orpheum, Omaha.
Diamond & May, Fischer's, Los Angeles, Indef.
Diamond, Jas., Kentucky Belles, B. R.
Dickinson, W. S., 2910 Vine, Lincoln, Neb.
Dillie, Max, Ringling Bros., C. R.
Dixon, Bowers & Dixon, 5625 Carpenter, Chicago.
Dixon, Nona, 5628 Carpenter, Chicago.
Dollar Troupe, Barnum & Bailey, C. R.
Dona, 411 Keystone Bank Bldg., Pittsburg.
Donald & Carson, She's, Buffalo.
Doner, Joe & Nellie, Moon Light Maids, B. R.
Donnelly & Rotall, 3 Copeland, Boston.
Donnette, Ira, 135 W. 45, N. Y.
Doherty, Jim, Moon Light Maids, B. R.
Doherty, Lillian, Wintergarten, Berlin.
Dohn, Robert, Barnum & Bailey, C. R.
Doric Quartette, 100 Wells, Toronto.
Dotson, Howard, 435 Blugamen, Reading.
Douglas, Chas. W., Broadway Gaiety Girls, B. R.
Dove & Lee, 422 W. 48, N. Y.
Dowlin, John, Toredors, B. R.

E

Doyle, Phil., Lady Birds, B. R.
Doyle, Maj. Jas. D., 1553 Broadway, N. Y.
Downey, Leslie T., Dreamland, Racine, Wis.
Dravee, Frisco & Hambro, Apollo, Paris.
Dreano, Josh., Revere House, Chicago.
Drew, Dorothy, Alhambra, Paris.
Dudley, O. H., Crystal, Ind., Indef.
Duffy, Thos. H., High School Girls, B. R.
Dunne, Thos. P., 128 E. 19, N. Y.
Dunham, Heslin & Barardi, Jolly Girls, B. R.
Duncan, A. O., 352 W. 46, N. Y.
Duncon, Tom, Ringling Bros., C. R.
Duncan & Hoffman, 125 E. Van Buren, Chicago.
Dunn, James, 464 W. 51, N. Y.
Dunn & Miller, Crystal, Elkhart, Ind.
Dunprez, Fred, Proctor's, Troy.
Dupree, George & Libby, 228 W. 25, N. Y.
Dupree, Jeanette, 164 Fulton, Brooklyn.
Duttons, Three, Ringling Bros., C. R.
Eckel & Du Free, 129 Stockholm, Brooklyn.
Edmonds & Haley, 308 E. 60, Chicago.
Edmonds & Monie, 308 E. 60, Chicago.
Edwards, M. & C. E., Hippodrome, Buffalo, Indef.
Edwards, Robert M., & Family, 114 W. 100, N. Y.
Edwards, Jennie, Bowery Burlesquers, B. R.
Edwards, Ralph, Parisian Widows, B. R.
Edwards & Vaughan, 2089 Lawrence, Phila.
Ersendall Bros., 844 Lexington, St. Louis.
Elastic Trio, Majestic, Pittsburg, Indef.
Eltzinger, Julian, Orpheum, Altoona.
Elliott & West, 2902 Ellsworth, Phila.
Eller, Glode, Fay, Foster, B. R.
Elliott, Belair & Elliott, Harry Bryant's, B. R.
Ellsworth 4, Tiger Lilies, B. R.
Emerald, Monie, Palace, Carlisle, Eng.
Emerald Trio, 443 Central Ave., Brooklyn.
Emerson & Baldwin, Hotel Churchill, N. Y.
Emerson & Wright, Kansas City, Mo., Indef.
Emmett, Grace, Proctor's, Newark.
Emperors of Music, Four, 481 W. 24, N. Y.
Empire Comedy Four, Coliseum, London.
Epp & Lovetta, 210 W. 27, N. Y.
Erb & Stanley, Moline, Ill.
Bergotti & King, Circus Chisell, Warsaw, Russia.
Esmeralda, 3 Union Square, N. Y.
Esmeralda Sisters, Scala, Copenhagen, Den.
Espe, Dutton & Espe, Proctor's, Troy, N. Y.
Esterbrooks, The, Miss N. Y., Jr., B. R.
Estelle & Willis, Jolly Grass Widows, B. R.
Eugene Trio, 890 Orange Grove, Pasadena, Cal.
Eugene & Mar, Lyric, Concordia, Kas.
Evans, Chas. E., 10 Orpheum, Salt Lake.
Evans & Lloyd, 928 E. 12, Brooklyn.
Evans, Billy, Colonial Belles, B. R.
Evers, Geo. W., 111 Laraca, San Antonio.
Everett, Ruth, Ideals, B. R.

F

Fagan & Meriam, Shirley, Mass., Indef.
Fairchild, Mr. & Mrs., Casino, Grafton, W. Va.
Fairchild Violet, Unique, Winnipeg.
Fairbanks, Camille, 601 Saratoga, E. Boston.
Falcie & Coe, Jolly Grass Widows, B. R.
Falcie, Elmer, Orpheum, Omaha.
Fantas, Two, Lyceum, Bermidj, Minn.
Fanton Trio, 296 E. Erie, Chicago.
Farb, Dave, 515 W. 6, Cincinnati.
Farrell, Charlie, 332 Main, W. Everett, Mass.
Farrell, Billy, Moss & Stoll, Eng.
Fascos, Four, Barnum & Bailey, C. R.
Faust Brothers, 242 W. 43, N. Y.
Favara, Marguerite, Saratoga Hotel, Chicago.
Fay, Ray F., Alamo, Cedar Rapids, Ia., Indef.
Fay, Coley & Fay, 1553 Broadway, New York.
Faye, Elsie, Proctor's, Troy.
Fell, Pearl Cleone, Palace Hotel, Chicago.
Felix & Barry, Orpheum, Kansas City.
Ferguson, Dave, Miss N. Y., Jr., B. R.
Ferguson & Du Prec, 313 E. 71, N. Y.
Ferrard, Grace, 217 Warsaw, Chicago.
Ferrell Bros., Columbia, St. Louis.
Fiddler & Shelton, Bijou, Flint, Mich.
Fields & Hanson, Terrace, Belleville, N. J.
Fields, Harry W., Gaiety, Springfield, Ill.
Fields, W. C., Jolly Grass Widows, B. R.
Fields, Will H., National, Steubenville.
Filion & Wrol, 122 So. Austin, Chicago.
Fink, Henry, 150 Potomac, Chicago.
Fisher, Robert, Lady Birds, B. R.
Fisher & Berg, Rents-Santley, B. R.
Fisher Troupe, Barnum & Bailey, C. R.
Fiske & McDonough, 753 Jennings, N. Y.
Fitzgerald & Gila, Washington, Spokane.
Fitzgerald & Quinn, Trans-Atlantic, B. R.
Fitzgerald & Wilson, Washington, Spokane.
Flatow & Dunn, 128 W. 80th, N. Y.
Fleming, May Agnes, White's Gaiety Girls, B. R.
Fleming & Miller, Kentucky Belles, B. R.
Fletcher, Charles Leonard, 14 Leicester, London.
Flora, Mildred, Night Owls, B. R.

Flynn, Cy, Brigadiers, B. R.
Flynn, Jas. A., 1213 Penn Ave., Washington.
Florence, Nellie, 241 W. 43, N. Y.
Florence, Six, Barnum & Bailey, C. R.
Foley, Jack, Ringling Bros., C. R.
Forbes, The Marvel, 183 W. 9, So. Boston.
"Fords, Famous," Family, Cateville, Pa.
Foreman, Edgar & Co., Elks Club, N. Y.
Foster, George, Majestic, Dallas.
Foster & Dog, Proctor's, Albany.
Fox, Will H., Palace, Carlisle, Eng.
Fox & Hughes, Empire, Boise, Idaho, Indef.
Fox, Will, Lady Birds, B. R.
Foster, Geo. I., 2930 York, Philadelphia.
Fowler, Alice, Brigadiers, B. R.
Frank, George, Lady Birds, B. R.
Franklin, Billie, 708 7, S. W. Wash, D. C.
Frans, Cogswell & Frans, 246 W. 21, N. Y.
Francis, Harry, Jolly Girls, B. R.
Friend & Downing, 1864 7th, N. Y.
Frederick Bros. & Burns, Orpheum, Los Angeles.
Frederians, Great, Barnum & Bailey, C. R.
Freigh, Lizzie, Trans-Atlantic, S. B. R.
Frey & Allen, Ideals, B. R.
Fredo, George, Gaiety, So. Chicago.
Frederick, Snyder & Poole, 200 N. Gay, Baltimore.
Frevoli, Frederick, 148 Mulberry, Cincinnati.
Frosto, Chris, 917 W. 9, Fairbault, Minn.
Frosto & Weyman, Majestic, St. Mary's, O.
Fukino Troupe, Brigadiers, B. R.
Fulton, May, 120 W. 116, N. Y.
Fuller, Ida, 138 Alexander Ave., N. Y.

G

Gardiner Children, Palace Hotel, Chicago.
Gardiner, Jack, Orpheum, Denver.
Gardner & Lawson, Star, Atlanta.
Garden & Somers, Toredors, B. R.
Gardner & Vincent, Empire, Cambridge, London.
Gath, Carl & Emma, Unique, Minneapolis.
Gabriel & Co., 12 Orpheum, Denver.
Galando, 82 Sumner, Brooklyn.
Gale, Franklyn, Coliseum, Seattle.
Gallagher & Barrett, Keith's, Columbus, O.
Galletti's Monkeys, Orpheum, Sioux City.
Galloway, Albert E. Davis, Braddock, Pa.
Galloway, Bert, Davis, Braddock, Pa.
Gardner, Eddie, 27 High, Newark.
Gardner, Andy, Bohemians, B. R.
Gardner, Arline, 1958 N. S. Phila.
Garner & Madden, 208 American Bldg., Seattle.
Gardners, Three, Bijou, Muscatine, Ia.
Gartelle Bros., 416 S. Main, Gloversville, N. Y.
Gavin, Platt & Peaches, 4417 9d Ave., N. Y.

Gaylor & Graft, 244 W. 16, N. Y.
Gaylor, Bobby, 5002 5th Ave., Chicago.
Gaylor, Chas., 768 17, Detroit.
Gehrue, Mayme, & Co., 200 E. 33, N. Y.
Geiger & Walters, Poli's, Worcester.
Genaro & Band, May 4, Trent, Trenton.
Geromes, The, Barnum & Bailey, C. R.
Gibson, Fay, Standard, Davenport, Ia., Indef.
Gilbert, Jane, Auditorium, Lynn.
Gillette Sisters, 60 Manhattan, N. Y.
Gilmaine, Garvin, New Orleans.
Gilmore, Stella, Jolly Girls, B. R.
Girard & Gardner, Amityville, L. I.
Gladstone, Ida, 335 W. 50, N. Y.
Glocker, Chas. & Anna, Rents-Santley, B. R.
Godfrey & Henderson, Staubs's, Knoxville.
Goets, Nat., 1818 Tree, Donora, Pa.
Golden Gate Quintet, 346 W. 50, N. Y.
Golden & Hinghes, Bell, Oakland.
Goldsmith & Hoppe, Colonial, Richmond, Va.
Golens, Six, Ringling Bros., C. R.
Goforth & Doyle, 1929 Broadway, Brooklyn.
Golden, Marta, Gerard Hotel, N. Y.
Goolmans, Musical, Continental Hotel, Chicago.
Gordon, Cliff, Orpheum, Oakland.
Gordon & Shackhorn, 225 W. 27, New York.
Gordon & Marx, 236 W. 35, N. Y.
Gordon, Amy, Rose Sydel, B. R.
Gordon, Max, Reeves' Beauty Show, B. R.
Gorman & West, Orpheum, New Orleans.
Gossans, Bobby, 400 So. Smith, Cob. O.
Gotham Comedy Quartet, City Sports, B. R.
Graces, Two, Miner's Americans, B. R.
Grant, Anna, Pat White's Gaiety Girls, B. R.
Grant, Sydney, Majestic, Houston.
Graham, Geo. W., Scenic, Providence, Indef.
Graham & Lawrence, Hathaway's, Malden.
Gray & Graham, 34 Rullitt, Roanoke, Va.
Grace, Lizzie, Miner's Americans, B. R.
Grannon, Ila, Box 2, Melrose Park, Pa.
Great Eastern Quartette, Poli's, Worcester.
Greene & Green, 409 Nicollet, Minneapolis.
Greene, George, Ringling Bros., C. R.
Green, Sam, White's Gaiety Girls, B. R.
Gregg, Frank, Tiger Lilies, B. R.
Gregory, Geo. L., & Co., 945 Lorimer, Brooklyn.
Gregory's Five, Alhambra, Brussels, Bel.
Grove, Chas. L., 347 Wash., Chambersburg, Pa.
Gruet, Jack, Al. Marie Ideal, B. R.
Guertin, Louis, Metropolitan Hotel, Brooklyn.

H

Haines & Russell, 943 Muskego, Milwaukee.
Hall, Alfred, Rollikers, B. R.
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KEITH'S, BOSTON, MAY 18.

Cobb's Corner

SATURDAY, MAY 2, 1908.

No. 114. A Weekly Word with WILL the Wordwright.

To Fellow Highwaymen:—

SUNBONNET SUE

All the town knew I was "stuck" on you

"WHEN I WAS A KID SO HIGH"

BY COBB & EDWARDS

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WILL D. COBB

WORDWRIGHT.

Hall, Geo. F., 180 Center, Boston.
 Hale & Hart, 319 1/2 Indiana, Indianapolis.
 Halley & McKinnon, Lady Birds, B. R.
 Haley, Harry E., 238 Ogden, Chicago.
 Halperine, Nan, 509 6th Ave., N. Minneapolis.
 Hammond & Forrester, 101 W. 83, N. Y.
 Hanton & Lewis, 151 W. 116, N. Y.
 Hanson, Billy, 128 No. Western, Chicago.
 Haney, Edith & Lee, Jr., 4118 Winona, Denver.
 Hanson & Nelson, 592 40th, Brooklyn.
 Hanvey, Clark & Pridgen, Saratoga, Chicago.
 Harris & Randall, Palace Hotel, Chicago.
 Harcourt, Daisy, 11 Orpheum, Salt Lake.
 Harcourt, Frank, 44 Pleasant, Worcester.
 Hardig Bros., Barnum & Bailey, C. R.
 Hart, Fred, 393 8th Ave., N. Y.
 Hart, J. C. & Co., Tiger Lilies, B. R.
 Hart, Sadie, 1163 Jackson, N. Y.
 Hart, Willie & Edith, 1918 S. 11, Philadelphia.
 Hartsell, George, Ringling Bros., C. R.
 Harland & Bollason, 16 Bepton, Manchester, Eng.
 Harlow, Beatrice, Moon Light Maids, B. R.
 Harrity & Herr, 146 Luna, E. Liberty, Pa.
 Hanson, Jules, Yankee Doodle Girls, B. R.
 Harrington, Hilda, Rose Sydel, B. R.
 Harris, Bohby, Toreadors, B. R.
 Harris, Charley, Harry Bryant's, B. R.
 Harris, Sam, Empire, Cincinnati.
 Harris, Hattie, 299 Sedgwick, Chicago.
 Harrison, Minnie, Brigadiers, B. R.
 Harvey & De Vora, Rialto Rounders, B. R.
 Harvey, Elsie, 138 E. 14, N. Y.
 Harvey, Harry, 3110 Cottage Grove Ave., Chicago.
 Haskell, Loney, May 4, Orpheum, Salt Lake.
 Hassen Ben Ali's Arabs, G. O. H., Indianapolis.
 Hawken, John, Orpheum, Zanesville, O.
 Hayes & Carew, Bohemians, B. R.
 Hayes & Haley, 147 W. 127, N. Y.
 Hayes, Edmund, Jolly Girls, B. R.
 Haynes, Beatrice, Broadway Gaiety Girls, B. R.
 Hayes & Wynn, 15 Audubon Ave., N. Y.
 Hayman & Franklin, Canterbury, London, Eng.
 Hay, Ed C., Capitol, Frankfort, Ky.
 Healey, Tim, Brigadiers, B. R.
 Healy & Vance, 215 W. 106, N. Y.
 Heath, Thos. Galner, Poli's, Hartford.
 Hearn, Tom, Hippodrome, London, Eng.
 Hechl & Ardo, Ringling Bros., C. R.
 Heilman, Benj., Toreadors, B. R.
 Heath & Emerson, 200 Berriman, Brooklyn.
 Hedge, John & Ponies, 3456 State, Chicago.
 Heffron, Tom, Gaiety, Springfield, Ill.
 Helm Children, Family, Helena, Mont.
 Helston, Wally & Lottie, Family, Hazelton, Pa.
 Healy & Elliott, 4925 Cypress, Pittsburg.
 Henry & Francis, 45 W. 88, N. Y.
 Henry, Harry F., 64 India, Brooklyn.
 Henry, Boething, St. Charles Hotel, Chicago.
 Henry & Young, Shellport Park, Wilmington, Del.
 Henshaw, Harry A., Clark's Runaway Girls, B. R.
 Herbert, Mahel, 404 Main, Woburn, Mo.
 Herron, Bertie, May 10, Orpheum, Sioux City.
 Hermann, Adelaide, Gaiety House, N. Y.
 Hewitson, The, Standard, Ft. Worth, Indef.
 Hewitson, The, 806 Ave. G, Connelly Bluffs, Ia.
 Herbert Bros., Three, 1553 Broadway, N. Y.
 Heitman, Julia, Imperials, B. R.

Hess Sisters, 268 W. 55, N. Y.
 Hennan Trio, Elgin, Ill.
 Hiatt Family, Fern, New Castle, Ind.
 Hickman, George, Pearl River, N. Y.
 Hiestand, Chas. F., 2639 Iowa Ave., St. Louis.
 Hill, Edmonds Trio, 262 Neilson, New Brunswick.
 Hill, Cherry & Hill, May 11, B. & C., Spokane.
 Hill, Irene, 148 Morgan, Buffalo.
 Hillard, Robert, Keith's, Phila.
 Hillman & Floyd, 218 W. 62, N. Y.
 Hiltone, Marvelous, Fay Foster, B. R.
 Hillyers, Three, 792 Bay 25, Bensonhurst.
 Hines & Remington, Harrison, N. Y.
 Hirsch, Estelle, 4512 Indiana, Chicago.
 Hobson & Mowbray, 184 Ave., N. Y.
 Hobson, Mr. & Mrs. Ringling Bros., C. R.
 Hobelman, Martin, Harry Bryant's, B. R.
 Hoch, Emil, & Co., Keith's, Phila.
 Hodgins, Albert, Ringling Bros., C. R.
 Holdsworths, The, May 3, Park, St. Louis.
 Holman Bros., Teatro Orsin, Circo Bello, Mexico.
 Holmes, Harry, 1553 Broadway, N. Y.
 Holmes & Hollison, Majestic, Birmingham.
 Holland, Zay, Majestic, Houston.
 Holloway, Art. G., Springfield, Indef.
 Holt, Alf., Holborn, London, Eng.
 Honell, Ida, Orpheum, Canton, O.
 Hope, Marjorie, Majestic, Wooster, O.
 Hoover, Lillian, 211 E. 14, N. Y.
 Horton & Linder, Ringling Bros., C. R.
 Houston, Fritz, Vogel's Minstrels.
 Howard's Pony & Dogs, Bloomington, Ind.
 Howard & Cameron, 479 No. Clinton, Rochester.
 Howard & Esber, 881 N. Artisan, Chicago.
 Honan & Kearney, Orientals, B. R.
 Howard Bros., Gaiety, Springfield, Ill.
 Howard & Francis, 100 Sherman House, Chicago.
 Howard & St. Clair, Charing Cross Rd., London.
 Howard, Joe B., Alceda, Ill., Indef.
 Howard, May, Bents-Stanley, B. R.
 Howard, Geo. F., 3456 Seranton Rd., Cleveland.
 Howell & Webster, 1553 Broadway, N. Y.
 Hoyle, William, 18 S. Attleboro, Mass.
 Hoyt, Frances, C. Sherman House, Chicago.
 Hort & McDonald, National Hotel, Chicago.
 Hudson Bros., 1387 Maple, Canton, O.
 Huehn, Musical, 1553 Broadway, N. Y.
 Hughes, Florence, Harry Bryant's, B. R.
 Hughes, Mr. & Mrs. Nick, Jamaica, L. I.
 Huether, Sadie, Yankee Doodle Girls, B. R.
 Huether, Mrs. C., Barnum & Bailey, C. R.
 Huegel Bros., Dnatin, Texas.
 Hughes Musical Trio, Majestic, Brooklyn.

Johnson, Jess P., 622 So. 4, Camden, N. J.
 Johnson, Mark, 5460 14th, Brooklyn.
 Johnson, Musical, Alhambra, Paris.
 Johnson, Phil, Brigadiers, B. R.
 Johnstone & Cooke, Bijou, Dubuque, Ia.
 Jolson, Al., Bordenstown, N. J.
 Jones & Sutton, May 4, Main, Peoria, Ill.
 Jones & Waltes, Main, Peoria, Ill.
 Jordan, Tom, Lady Birds, B. R.
 Jorden Troupe, Ringling Bros., C. R.
 Joyces, The, 24, Somerset, Boston.
 Juies & Margon, Barlow Minstrels.

K

Kalinowski Bros., Trans-Atlantic, B. R.
 Kalmo, Chas. & Ada, Maywood, N. J.
 Karland, Great, 806 W. Highland, Norfolk.
 Kealey, Doc, Ringling Bros., C. R.
 Keane, Warren, Bennett's, Hamilton.
 Keaton, Three, 229 W. 38, N. Y.
 Keegan & Mack, 1533 Broadway, N. Y.
 Keely Bros., Columbia, O.
 Keefe, Beas, 508 W. 135, N. Y.
 Keene, Juggling, 1890 Boston Rd., N. Y.
 Keene & Adams, Mohawk, Schenectady.
 Keene, Mattie, & Co., 10 W. 132, N. Y.
 Kelso & Leighton, Trent, Trenton.
 Kelly, John T., Elmhurst, Ill.
 Kelly & Rose, 40 W. 28, N. Y.
 Kelly, M. J., 46 Johnson, Brooklyn.
 Kelly, Walter C., Palace, London, Eng., Indef.
 Kelly & Ashby, Palace, Gateshead, Eng.
 Keogh & Francis, Orpheum, Salt Lake.
 Keller, Major, Poli's, Waterbury, Indef.
 Kennedy Bros. & Mac, 32 Second, Dover, N. H.
 Kennedy & Wilkes, 1558 Broadway, N. Y.
 Keno, Welsh & Melrose, Columbia, Cincinnati.
 Kerslake, Lill, Ringling Bros., C. R.
 Kherns, Arthur H., Revere House, Chicago.
 Klein, Geo., Empire Show, B. R.
 Klein, Ott Bros. & Nicholson, 233 W. 34, N. Y.
 Kilen & Clifton, 202 W. 39, New York.
 Kline, Hachi, Ringling Bros., C. R.
 Kimball & Donovan, 113 Northampton, Boston.
 Kingsbury, The, 1553 Broadway, N. Y.
 King & Douglas, Hasbrouck Heights, N. J.
 King, Sam & Nellie, 2374 Pitkin, Brooklyn.
 Kins-Ners, 343 N. Clark, Chicago.
 Kinsora, The, 21 E. 20, N. Y.
 Kinsale, Gus, 1155 Broadway, N. Y.
 Kirchnerhorn, 207 So. 13, Omaha.
 Knight, Francis, 225 W. 45, N. Y.

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 Hurleys, The, 185 1/2 So. Orange, Newark.
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 Hyde, Mr. & Mrs., Chemo Lake, Clifton, Me.
 Hyde, Walt, M. & Co., 3506 S. Pittsburg.
 Hylands, Three, 23 Cherry, Danbury, Conn.

I

Imhoff & Corinne, Empire, B. R.
 Imperial Musical Trio, Flint, Wheeling, W. Va.
 Imperial Viennese, Bonpe, 205, App. Sten, Wis.
 International Entertainers, Four, Jolly Girls, B. R.
 International Musical Trio, Olympic, Brooklyn.
 Imanu, The Great, 312 W. 24, N. Y.
 Italia, 356 Mass., Boston.

J

Jack Lew & Bro., 9249 So. Chicago, So. Chicago.
 Jackson Family, Ringling Bros., C. R.
 Jackson, Harry & Kate, K. & P. 58th St., N. Y.
 Jacobs & Sardi, Cole Bros., C. R.
 Jacobs & West, Sam Devere, B. R.
 James, Byron, Bijou, Flint, Mich., Indef.
 Jewette, Hayes & Lind, Amburst, N. S.
 Jennings, Arthur, 492 Manhattan, N. Y.
 Jennings & Jewell, Knickerbockers, B. R.
 Jennings & Renfrew, 338 Spruce, Chelsea, Mass.
 Jennings, William, White's Gaiety Girls, B. R.
 Jerome, Nat. S., 1287 Washington, N. Y.
 Jew, John W., Ltd Lifters, B. R.
 Jewette, Hayes & Lind, Amburst, N. S.
 Johnson, Chester, 333 So. 11, N. Y.
 Johnson, George, Ringling Bros., C. R.
 Johnson, Geo., Scribner's Big Show, B. R.
 Knowles, Harry, 1553 Broadway, N. Y.

L

La Blanc, Bertrane, Grand Sacramento, Indef.
 La Centra & La Rue, 532 E. 18, N. Y.
 La Clair & West, Family, Pittsburg.
 La Delles, Four, Decatur, Ind.
 Lakola & Lorain, O. H., Savannah, Ga.
 La Nole Bros., 212 E. 14, N. Y.
 Laubeur & Dogs, 57 Hanover, Providence.
 Laliberte & Co., 408 Fairmont, Meadville, Pa.
 La Mar, Sadie, Rollickers, R. R.
 Lambert & Williams, 149 E. 22, N. Y.
 Lamb & King, 353 State, Chicago.
 Lamb's Manikins, 465 Pippin, Portland, Ore.
 Lampe Bros., Villa Rasco, Absecon, N. J.
 Larex, Joseph, Barnum & Bailey, C. R.
 Laska, Frank, Hippodrome, Stockton on Tees, Eng.
 Lawler & Daughters, 100 W. 105, N. Y.
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Nelson & Egbert, 483 Atlantic, Pittsburgh.
Nelson, Tony, Krystall Palace, Leipzig, Ger.
Nevada & Eden, 235 W. 43, N. Y.
Nevados, Four, Barnum & Bailey, C. R.
Nevius, Chas., & Girls, Easton, Pa.
Newell Sisters, Jolly Girls, B. R.
Newell & Niblo, Palace, Grimsby, Eng.
Newman, Jules, Lady Birds, B. R.
New-comes, Four, Barnum & Bailey, C. R.
Niblo & Spencer, Porter's Corners, Saratoga, N. Y.
Nichols & Hogan, 1544 Broadway, Brooklyn.
Nickel, Earl, 345 E. 40, Chicago.
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"Night on a Houseboat," Colonial, N. Y.
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Nugent & Miller, May 4, Proctor's, Troy.

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Olivette, 225 Pacific, Brooklyn.
Omega, Ollie, Parisian Widows, B. R.
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Onthank & Bianchetto, P. O., Boston, Mass.
Omlaw, Gus, Hippodrome, Brighton, Eng.
O'Neill & Mack, 823 W. Pratt, Indianapolis.
O'Neill, Tommie, White's Gaiety Girls, B. R.
O'Neill, W. A., Orpheum, Oakland, indef.
O'Neill Trio, National, San Francisco.
Orth & Fern, Orpheum, Oakland.
Ollfans, Three, 711 Orchard, Chicago.
O'Regan, Box 305, Ottawa, Can.
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Paulinetti & Piquo, 242 Franklin, Phila.
Pendletons, The, 135 Pittsburg, New Castle.
Percy & Wilson, 335 Temple, Washington, O.
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Pearl, Violet, Bollickers, B. R.
Pederson Bros., 328 1st, Milwaukee.
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Pepper Twins, Lindsay, Ont., Can.
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Perkins, Walter E., 206 American Bldg., Seattle.
Perry & White, Miss N. Y., Jr., B. R.
Perry, Clayton, Ideals, B. R.
Perry, Frank L., Family, Williamsburg, Pa.
Persone, Camille, Crescent, Champaign, Ill.
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Philbrooks & Reynolds, 220 E. 78, N. Y.
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Pike, May, Brigadiers, B. R.
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"Polly Pickle's Pets," Orphenm, Minneapolis.
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Prampin Trio, 347 W. 40, N. Y.
Price, John B., & Co., 211 E. 14, N. Y.
Prices, The Jolly, 141 W. 47, Chicago.
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Pritskow, Louis, Century Girls, B. R.
Proest Trio, Ringling Bros., C. R.
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Pudgie & Emmett, 464 Blewett, Seattle.
Pullen, Lonsila, 194 Jefferson, Trenton.

Quaker City Quartet, 403 Macos, Brooklyn.
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Rawls & Von Kaufman, 315 E. 14, Kansas City.
Rawson & Jones, Pocomela, N. Y.
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Raymond & Hall, Grand, Nashville.
Raymond & Harper, 6406 Lexington, Cleveland.
Rayno's, Al., Bull Dogs, Sharpstown, Ind.
Razaris, The, 4508 No. 20, Phila.

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Raymond, Fredericka, 16 E. 88, N. Y.
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Reed & Hadley, World Beaters, B. R.
Reed & St. John, 454 Manhattan, N. Y.
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Rice, Fanny, 340 Lafayette, Brooklyn.
Rice, True, 1223 State, Milwaukee.
Rice & Elmer, 345 E. 142, N. Y.
Rice & Walters, Boston Belles, B. R.
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Ring & Williams, 102 Liberty, Baltimore.
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Riviera, The, 188 Scriber, Grand Rapids.
Roastline & Stevens, Keith's, N. Y.
Roberts, Signa, Merced, Cal.
Robisch, & Childress, Orphenm, Portsmouth, O.
Robinson & Grant, 208 8th Ave., N. Y.
Robinson, Tom, Scribner's Big Show, B. R.
Roby, Dan, 1553 Broadway, N. Y.
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Rock & Fulton, G. O. H., Pittsburg.
Rockaway & Conway, Orphenm, Denver.
Roethig, Henry, St. Charles Hotel, Chicago.
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Roltare, 28 W. 33, N. Y.
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Ross & Vack, 11 W. 114, N. Y.
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Ryan, Nan, & Co., 1355 Broadway, N. Y.
Ryan & White, 504 E. 163, N. Y.
Ryan, Zorella & Jenkins, Barnum & Bailey, C. R.

Sada-Carmen Sisters, Barnum & Bailey, C. R.
Salamonski, E. M., Prof., Barnum & Bailey, C. R.
Sandwina, The, G. O. H., Syracuse.
Salmo, Juno, Empire, Hoboken.
Sattler, Chas., Lady Birds, B. R.
Sanford & Darlington, 2422 So. Adler, Phila.
Salvaggia, S., Miss N. Y., Jr., B. R.
Samson & Douglas, Pantages, Seattle, Indef.
Samson, Doc, Coburn Greater Minstrels.
Sandow & Lampert, Orientals, B. R.
Sawyer, Harry Clinton, Lyric, Dallas.
Saxton & Somers, Capitol Hotel, N. Y.
Schade, F., Ringling Bros., C. R.
Schepp, Grover, Bollickers, B. R.
Schuster, Milton, Palace, Boston, Indef.
Scott, Edonard, Grand, Reno, Nev., Indef.
Scott, Mike, 223 Third, N. Y.
Seabury & Wilkie, 187 Madison, Paterson.
Sears, Gladys, Parisian Belles, B. R.
Sears, Wintergarten, Berlin.
Sefton, Harry, Orphenm, Lima, O.
Segulin, Wood, Eugenia, 2314 Hollywood, Toledo.
Semon, Chas. F., Keith's, Columbus, O.
Semon Trio, Revere House, Chicago.
Seymour, O. G. & Co., Orphenm, Kansas City.
Seymour Sisters, 1940 Nicholas, Phila.
Sevons, The, Parisian Belles, B. R.
Shadle, Frank, Ringling Bros., C. R.
Shannons, Four, Saratoga Hotel, Chicago.
Sharpe, Dollie, Family, Pottsville, Pa., Indef.
Sharocks, The, 240 Gain, Montreal.
Shaw & Shaw, Empire, Westfield, N. S.
Shaws, Aerial, Ringling Bros., C. R.
Shaw & King, 119 E. 14, N. Y.
Sherman & Fuller, 853 N. 5, Reading, Pa.
Sheer, Beale, 212 Woodward, Detroit.
Shipp, Julia, & Edward, Barnum & Bailey, C. R.
Shirhart, Anson, Crystal, Detroit, Indef.
Shoer, Willie, 226 E. 39, N. Y.
Shrodes, Chas. & Alice, Grand, Pittsburg.
Sie Hasan Ben Ali, Luna Villa, Coney Island.
Simms, The Mystic, Box 869, Dobbs Ferry, N. Y.
Steinert & Thomas, 120 W. 135, N. Y.
Siegler, Lillian, Harry Bryant's, B. R.
Sidman, Sam, 6111 Quincy, Cleveland.
Sidnone & Kelle, 424 E. Chicago Ave., Chicago.
Silver, Mr. & Mrs., Bijou, Kingston, N. Y.
Silver Stars, 51 Hanover, Boston.
Simmons, Musical, 204 E. 62, N. Y.
Six English Belles, Gay Morning Glories, B. R.
Six Girls & Teddy Bear, Orphenm, Harrisburg, Pa.
Siney's Dogs & Cats, 101 W. 40, N. Y.
Smirl & Keener, 220 W. 38, N. Y.
Smith & Convey, Trans-Atlantics, B. R.
Smith, Aerial, Ringling Bros., C. R.
Smith Bros., 66 Hawthorne, Hartford.
Smedley & Arthur Co., 231 W. 83, N. Y.
Smith, Wm. M., Broadway Gaiety Girls, B. R.
Smith & Brown, Morning Glories, B. R.
Smythe, Wm. H., Gay Morning Glories, B. R.
Snow, Ray W., Princess, Zanesville, O.
Snyder & Buckley, Orphenm, Denver.
Sommer & Storke, Ideals, B. R.
Somers, Zalmar, Fat White's Gaiety Girls, B. R.
Some Quartet, Merry Maidens, B. R.
Sonnert, Annette, City Sports, B. R.
Soper, Bert, Star, Altoona, Pa., Indef.
Souder, Pearl, Ringling Bros., C. R.
Spears, Bert, Melrose, Highlands, Mass.
Spencer, Lloyd, Lyric, Houston, Indef.
Spissel Bros. & Mack, 24 Indiana Pl., Brooklyn.
Spooler, Lew H., Empire, B. R.
Stafford & Stone, Maryland, Baltimore.
Sprague & Dixon, Revere House, Chicago.
Stanford, Billy, 214 Clymer, Reading.
Stanley, B., Barnum & Bailey, C. R.
Stanley, Mr. & Mrs. Lew, Howard, Boston.
Stanley, Minna, City Sports, B. R.
Stanton & Sandberg, 711 Orch., Chicago.
Starr, Carrie, Brigadiers, B. R.
Stearns, Al., 181 W. 26, N. Y., care of Ward.
Stevens, Leo, Washington Society Girls, B. R.
Stevens & Boehm, 825 E. 14, N. Y.
Stewarts, Musical, Bohemians, B. R.

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P. S.—All brother song writers were present to wish Gus Edwards well.

MORE P. S.—The kidnappers already have their eager aboriginal eyes on the Dancing Shrimps and other novelties in the show.

Stewart & Desmond, 147 W. 142, N. Y.
Stewart, Harry, Rose Sydel, B. R.
Stephens, Harry, Shea's, Toronto.
Stickner, Emma, Ringling Bros., C. R.
Stickney, Miss R., Barnum & Bailey, C. R.
Stickney's Pony and Dogs, Hempstead, L. I.
Stickney, Robert, Ringling Bros., C. R.
Stirk & Dan, 28 Hancock, Brockton, Mass.
Stoddards, The, Gem, Monongalia, Pa.
Stone, Wizard, Empire, Stratford, London, Eng.
St. Elmo, Leo, Family, Lancaster, Pa.
St. Onge Bros., 22 Portland, Worcester.
Strickland, E. C., E. Greenwich, R. I.
Stuart & Keeley, 822 College, Indianapolis.
Stuart, J. Francis, 214 No. 8, Philadelphia.
Sturgis, Ida, Imperials, B. R.
Stutzman & Crawford, Family, Williamsport.
Sullivan, W. J., Bijou, Jamestown, N. D., Indef.
Sullivan Bros., 6 So. High, Millford, Mass.
Sully & Phelps, 2529 Bolton, Phila.
Summers & Winters, 5309 Prairie, Chicago.
Sunny South, Hippodrome, London.
Sutcliffe Troupe, Hippodrome, London.
Sutton & Sutton, High School Girls, B. R.
Sweet, Eugene, 25 Cherry, Providence.
Sweeney, John S., 452 Turner, Allentown, Pa.
Swor Bros., 713 W. 62, Chicago.
Syrow, Barnum & Bailey, C. R.
Sylvan, The, Parisian Belles, B. R.
Sylvan & O'Neal, World Beaters, B. R.
Symonds, Jack, May 11, Pantages, Portland.
Symphonia Musical Trio, 26 N. Jefferson, Dayton.

T

Talcots, The, Lyric, E. Liverpool, O.
Taneau, 10 Central, Brooklyn.
Taneau, Felix & Claxton, 331 E. 93, N. Y.
Tanka, Ringling Bros., C. R.
Taylor, Tull, La Belle, Chicago, Indef.
Teggs & Daniel, 2145 No. Robey, Chicago.
Tempest Trio, 124 Bonanza, Jersey City.
"Ten Dark Knights," May 11, Proctor's, Utica.
Tennis Trio, K. & P. 5th Ave., N. Y.
Tenora, Four, Pat White's Gaiety Girls, B. R.
That Quartette, Lyric Hotel, N. Y.
Thayer, Joe, Ashmont House, Lynn.
The Quartette, 1553 Broadway, N. Y.
Thomas, David, care of Moyer, Adams.
Thompson & Carter, City Sports, B. R.
Thompson, Harry, 112 Covert, Brooklyn.
Thompson Sisters, 8822 Aldine, Chicago.
Thorne, Mr. & Mrs., Hotel Bradstock, N. Y.
Thornton, Geo. A., 1133 B'way, N. Y.
Tiddiekins & Dugan, 508 Hudson, N. Y.
Tierney, Belle, 74 N. Main, Woonsocket, R. I.
Tierney & Odell, May 11, Family, Butte.
Tinsley, Frank H., 812 Moore, Phila.
Toledo, Sydney, Bayside, L. I.
Tom Jack Trio, Colonial, N. Y.
Tomkins, William, Goldfield, Nev.

Toys, Musical, Sydney, N. S.
Travers, Belle, Orientals, B. R.
Trillers, The, 346 E. 30, N. Y.
Troubadours, Three, 226 Park, Newark.
Truesdell, Mr. & Mrs., Shubert, Utica.
Trocadero Quartet, Dixieland, Jacksonville, Fla.
Trolley Car Trio, Orpheum, Oakland.
Tully, May, Auditorium, Lynn.
Turner, Bert, Empire, Topeka.
Turnour, Jules, Ringling Bros., C. R.
Turpin, Ben, 310 E. Superior, Chicago.
Tyce, Lillian, Trent, Trenton.

U

Ullrich, Fritz, 206 W. 44, N. Y.
Urma Sisters, Barnum & Bailey, C. R.
Usher, Claude & Fannie, Poli's, Worcester.
U. S. Navy Duo, O. H., Savannah, Ga.

V

Vagges, The 4, Green, Auburn, N. Y.
Valdare & Varno, 175 S. Lake, Aurora, Ill.
Valmore, Mildred, Toredors, B. R.
Van Charles & Fannie, Poli's, Hartford.
Van Eupes, Jack, 15 W. 64, N. Y.
Valadons, Three, Keith's, Pawtucket.
Valdare, Bessie, Colonial, N. Y.
Valoise Bros., Orpheum, Canton, O.
Valveno Bros., 107 E. 31, N. Y.
Valveno & La More, 20, Tacoma, Boston.
Van Cleve, Denton & Pete, 236 E. 14, N. Y.
Van Dorn & McGill, 241 Henward, Brooklyn.
Van Lee, James, Yankee Doodle Girls, B. R.
Van, Miss M., Ringling Bros., C. R.
Vardaman, 270 W. 39, N. Y.
Vardon, Perry & Wilbur, Crackerjacks, B. R.
Variety Quartette, Moonlight Maids, B. R.
Vasco, Orpheum, Harrisburg, Pa.
Vesta, Nettie, Bennett's, Montreal.
Veda & Quintarow, Globe Hotel, Bellaire, O.
Vedmars, The, 749 Amsterdam, N. Y.
Verdi Musical Four, 46 W. 28, N. Y.
Vermette-Carpotte Trio, 451 Breboeuf, Montreal.
Verna Belle, 333 Beaus, Somerville, Mass.
Viola & Bro., Family, Pottsville, Pa.
Von Dell, Harry, 1553 B'way, N. Y.
Vynos, The, Proctor's, Troy.

W

Wade & Reynolds, Lyric, Memphis.
Wagner & Gray, Majestic, Lake Charles, La.
Wahlund, Tekela Trio, 205 W. 22, N. Y.
Waldorf & Mendes, 110 Green, Albany.
Walton, Irving R., Irwin's Majestic, B. R.
Walker & Magill, 102 1/2th Ave., N. Y.
Walters, Harry, Nashville, Tenn.
Walker, Nella, Columbia, Cincinnati.
Walsh, George, Toredors, B. R.
Walsh-Lynch & Co., Irwin's Big Show, B. R.
Walton, Miss E., Bijou, Superior, Wis.
Ward & Sheppell, Trocadero, B. R.
Ward, Billy, Myrtle Ave., Brooklyn.
Wards, The, Ringling Bros., C. R.
Warner, Stanley M., 126 W. 112, N. Y.
Watson & Little, 301 W. 118, N. Y.
Walton, Bert and Lottie, Washington, Spokane.
Ward, Klare & Co., Hathaway's Lowell.
Watson Sisters, Irwin's Big Show, B. R.
Ward Trio, 640 82, Milwaukee.
Warren & Broadway, Kelly & Woods, B. R.
Waters, James R., Vanity Fair, B. R.
Wandoodle Four, Vanity Fair, B. R.
Warner & Lakewood, 1553 Broadway, N. Y.
Washer Bros., Oakland, Ky.
Washburn, Blanche, Broadway Gaiety Girls, B. R.
Waterbury Bros. & Tenny, Bennett's, London.
Watson, Joe, K., Shubert, Utica.
Webb, Harry L., Beatrice, Neb.
Webb, John L., Brigadiers, B. R.
Webb, Mabel, Pat White's Gaiety Girls, B. R.
Webb, Chas. D., Bowery Burlesquers, B. R.
Weber, John, Broadway Gaiety Girls, B. R.
Webster & Carlton, 522 W. 23, N. Y.
Welch, Roy, 484 Lincoln, Chicago.
Welch, Jas. & Co., 248 Fulton, Buffalo.
Welch & Maitland, Vanity Fair, B. R.
Wells, Pauline, Parisian Widows, B. R.
Wells, Billy K., Harry Bryant's B. R.
Wenrick & Waldron, 542 Lehigh, Allentown.
Wentworth, Rose, Ringling Bros., C. R.
Wentworth, Ned & Teddy, 200 Pratt, N. Y.
Wendler & Taylor, Chase's, Washington.
West, John A., 161 W. 66, Chicago.
West & Benton, Oak Park, Sacramento, Indef.
Wesley & White, Smith Ave., Corona, L. I.
West, Harry, Washington Society Girls, B. R.

West, Ed., Parisian Belles, B. R.
Weston, Sam, 16 E. 111, N. Y.
Weston, Emma, Empire, B. R.
Weston, Sadie, Parisian Belles, B. R.
Wheeler Children, 2514 No. 25, Phila.
Whalley & Whalley, Box 202, Fitchburg, Mass.
Wheeler, Little Children, 2514 No. 25, Phila.
Wheeler, The, 1553 Broadway, N. Y.
Wheeler, Bert, 1553 Broadway, N. Y.
Wheeler & Rosey, 15 So. Clark, Chicago.
Whelan & Searles, 1520 Glenwood, Phila.
White, Frank, Brigadiers, B. R.
White Hawk, 750 Westchester, N. Y.
White, Pat, Pat White's Gaiety Girls, B. R.
Whitman, Frank, 133 Greenwich, Reading.
White, Tom, Lady Birds, B. R.
Whittle, W. E., 143 Hornblower, Belleville, N. J.
Whitehead, Joe, 408 W. 33, N. Y.
Whitely, James, Trans-Atlantics, B. R.
Wiggins, Joe, Imperials, B. R.
Willard & Bond, People's, Cedar Rapids, Ia.
Wilbur, Caryl, Hippodrome, Brighton, Eng.
Wildor, Marshall P., 25 No. New Hampshire, Atlantic City.
Williams Couloy, Littlefield, Conn.
Williams & Force, Phillips, Richmond, Va.
Williams, C. W., Richmond Hill, L. I.
Williams & Mayer, 309 W. 65, N. Y.
Williams, Joe, Jersey Lilies, B. R.
Williams & West, Moon Light Maids.
Williams & Weston, 208 State, Chicago.
Wills & Hassan, Orpheum, Brooklyn.
Wilson, Tony, Heloise & Amoroso Sisters, 1 Prima rd., Brixton, London, S. E., Eng.

Wilson, Alf. & Mabe, 256 W. 37, N. Y.
Wilson Brothers, 1306 So. 6, Maywood, Ill.
Wilson & Doyle, Majestic, Little Rock.
Wilson, Lottie, Family, Davenport, Ia.
Wilson, Raleigh, Campbell Bros., C. R.
Wilson, Sam, Moon Light Maids, B. R.
Wilton, Bell, Vanity Fair, B. R.
Wincherman, V. F., 201 E. 14, N. Y.
Winkler & Kress, 224 W. 38, N. Y.
Winslow, W. D., Barnum & Bailey, C. R.
Winston's Seals, 2416 W. Conry, Richmond.
Wise, Jack, 39th St., Pittsburgh.
Wixon & Eaton, Strolling Players Co.
Wood Bros., People's, Cincinnati.
Wood, Francis, Staubs, Knoxville.
Wood & Woods, Ringling Bros., C. R.
Wood, Ralph, Lyric, Ft. Smith, Ark., Indef.
Woodford's Animals, Rose Sydel, B. R.
Wolford & Stevens, Theatre, Montgomery.
Wolfe & Vaughan, May 11, Palace, Memphis.
Wormer Tots, 602 W. 3, Davenport, Ia.
Woodward, Ed. & May, Casino, Elkins, Pa.
Wormwood, Prof., Barnum & Bailey, C. R.
World & Kingston, K. & P. 58th St., N. Y.
Work & Over, Shea's, Toronto.
Worthley, Minthorne, 125 Lexington, N. Y.
Wotan, Barnum & Bailey, C. R.
Wright, Bertha, Brigadiers, B. R.
Wolf, Edw., Barnum & Bailey, C. R.
Wolff, Mme. E., Barnum & Bailey, C. R.
Wurnell, Arnold B., 617 McDonough, Sandusky, O.
Wynn & Lewis, 1553 Broadway, N. Y.

Y

Yackley & Bunnel, R. F. D. No. 6, Lancaster.
Yalto Duo, 229 W. 38, N. Y.
Yamamoto Bros., Emerald, Adams Co., O.
Yelleromes Sisters, Four, Barnum & Bailey, C. R.
Yeoman, George, Majestic, Brooklyn.
Young America Quintette, 154 Clifton Pl., B'klyn.
Young & De Voie, 8 Lower 6, Evansville.
Youngs & Brooks, Suffern, N. Y.

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Z

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Zansigs, The, Alhambra, London, Eng.
Zaras, 4, 104 W. 40, N. Y.
Zazell & Vernon Co., 141 E. 15, N. Y.
Zech & Zech, Wheelers, C. R.
Zevia, H. L., Leavenworth, Kas.
Zeno, Zeno Troupe, Paducah, Ky.
Zeno, Bob, 609 N. Wood, Chicago.
Zimmerman, Al., Empire, B. R.
Zimmerman, John, Empire, San Francisco, Indef.
Zobedi, Fred., Auditorium, Lynn.

ROUTES RECEIVED TOO LATE FOR CLASSIFICATION

Adams & Kirk, Hathaway's, Malden.
Adams, Mattie, O. H., Indiana, Pa.
Alpine Troupe, Cole Bros., C. R.
Apdala's Animals, Keith's, Jersey City.
Apollo Bros., Liberty, Pittsburgh.
Araki's Troupe, Bijou, Phila.
Bell Boys Trio, O. H., Fitchburg, Mass.
Barry, Tom, Poli's, Bridgeport.
Byrne, Golsion Players, May 11, Bijou, Sheboygan, Wis.
Claire, Ina, Keith's, Phila.
Carey & Stampe, Crystal, Martinsville, Ind.
Careta, Day, Payret, Havana.

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Clarence Sisters, O. H., Auburn, N. Y.
Darnley, Grace, Grand, Tacoma.
Deaves, Harry, & Co., Hathaway's, Malden.
Demonio & Belle, Englewood, N. J.
Dierick Bros., Crystal, Denver.
Donnette, Iram, Grand, Madison, Wis.
Dunedin Troupe, Orpheum, Salt Lake.
Eckhoff & Gordon, East Haddam, Conn.
Edinger Sisters, Electric Park, San Antonio.
Everett, Sophie & Co., Victor House, Chicago.
Fay Sisters, Star, New Castle, Pa.
Ferrard, Grace, Lyric, Grand Rapids.
Fisher, Mr. & Mrs. Perkins, Majestic, Chicago.
Fonda, Dell & Fonda, Auditorium, York, Pa.
Gillmore & Castle, Star, Chicago.
Goss, John, G. O. H., Grand Rapids.
Hale, Lillian, & Co., Bijou, Duluth.
Harris, Will J., Galety, Springfield.
Herbert, The Frogman, O. H., Great Falls, Mont.
Heuman Trio, Miner's 8th Ave., N. Y.
Hibbert & Warren, May 11, Keith's, Cleveland.
Hilda, O. H., Portchester, N. Y.
Hill's Dog & Goat, Bijou, Perth Amboy, N. J.
Horton & La Triska, Novelty, Topeka.
Hudson Sisters, Bijou, Jackson, Mich.
Huston, Arthur, Crystal, Denver.
Johnson Bros. & Johnson, Hippodrome, Rochester.
Lewis & Chapin, Majestic, Evansville.
Kirkbride, The, O. H., Greenville, O.
Kohler, Otto, O. H., Indiana, Pa.
Mantell's Marionettes, O. H., Kamloops, B. C.
"Martha," 215 E. 86, N. Y.
Lloyd, Alice, Shea's, Buffalo.
McNaughtons, The, Shea's, Buffalo.
McPhee & Hill, Poli's, New Haven.
Morse, Bon, Orpheum, Harrisburg, Pa.
Morton, Phil, Family, Kane, Pa.
Reilly, Johnnie, Cump's, Columbus, O.
Roberts, Elaine, Pearl & Co., Malone, Jonesboro, Ark.
Ross & Vack, Family, Lebanon, Pa.
Spillers Musical Five, Keith's, Boston.
Strickland, E. C., Bijou, Jackson, Mich.
Trainer & Dale, Hathaway's, Malden.
Travers, Roland, Crystal, Milwaukee.
Viola & Engel Family, Lebanon, Pa.
Webster & Carlton, Sheedy's, Lynn.
Williams, Frank & Della, C. O. H., Chicago.

BURLESQUE ROUTES

WEEK MAY 4.

When not otherwise indicated, "L. O." after show indicates it is laying off.
Americans, People's, Cincinnati.
Avenue Girls, 4-6, Lyceum, Troy; 7-9, Gayety, Albany.
Bachelor Club, Gayety, Washington.
Behman Show, Palace, Boston.
Bon Tons, Casino, Philadelphia.
Boston Belles, Majestic, Kansas City.
Bohemians, 4-6, Evansville; 7-9, L. O.; 11, Empire, Chicago.
Bowery Burlesquers, Empire, Cleveland.
Brigadiers, Bijou, Philadelphia.
Broadway Galety Girls, 4-6, Dea Moines; 7-9, St. Joe.
Bryant's, Harry, Gayety, Milwaukee.
California Girls, Eighth Avenue, New York.
Casino Girls, Galety, Brooklyn.
Century Girls, Lafayette, Buffalo.
Champagne Girls, Empire, Chicago.
City Sports, Trocadero, Chicago.
Cherry Blossoms, Standard, St. Louis.
Colonial Belles, 4-6, Luzerne, Wilkes-Barre; 7-9, L. O.; 11, Shubert, Newark.
Cracker Jacks, Galety, Toronto.
Cosey Corner Girls, Imperial, Providence.
Dainty Duchess, Euson's, Chicago.
Dreamland, Buckingham, Louisville.
Empire Show, L. O.; 11-13, Gayety, Albany; 14-16, Lyceum, Troy.
Fay Foster, Met. O. H., Duluth.
Girl from Happyland, Gayety, Columbus.
Golden Crook, Gayety, Philadelphia.
High Jinks, Star, Milwaukee.
High School Girls, 4-6, Terre Haute; 7-9, Indianapolis.
Ideals, Star, St. Paul.
Imperial, Columbia, Boston.
Irwin's Big Show, Corinthian, Rochester.
Jersey Lilies, Philadelphia.
Jolly Grass Widows, Dewey, Minneapolis.
Jolly Girls, 4-6, Gayety, Albany; 7-9, Lyceum, Troy.
Kentucky Belles, L. O.; 11, Bon Ton, Jersey City.
Knickerbockers, Star, Brooklyn.
Lid Lifters, L. O.
Lady Birds, Avenue, Detroit.
Majestic, Garden, Buffalo.
Maril Gras Beauties, Gayety, Birmingham.
Masqueraders, 4-6, Gilmore, Springfield; 7-9, Empire, Albany.
Merry Maidens, Folly, Chicago.
Miss N. Y., Jr., L. O.; 11, Bowery, New York.
Moonlight Maids, Star, Toronto.
Morning Glories, Lyceum, Boston.
New York Stars, 125th St. Music Hall, N. Y.
Nightingales, Bon Ton, Jersey City.
Night Owls, Olympic, Brooklyn.
Parisian Belles, London, New York.
Parisian Widows, Empire, Toledo.
Pat. White's Galety Girls, Dewey, New York.
Reeves' Beauty Show, 4-6, Empire, Albany; 7-9, Empire, Holyoke.
Relly & Woods, Star, Cleveland.
Rents-Santley, Murray Hill, New York.
Rialto Rounders, Bowery, New York.
Rice & Barton, Standard, Cincinnati.
Rollickers, Theatre Royal, Montreal.
Rose Hill, Grand, New York.
Rose Sydel, Gayety, Detroit.
Runaway Girls, Gayety, Pittsburgh.
Santley, L. O.; 11-13, Lyceum, Troy; 14-16, Gayety, Albany.
Scribner's Big Show, Westminster, Providence.
Star Show Girls, Monumental, Baltimore.
Strollers, Trocadero, Philadelphia.
Thoroughbreds, Gotham, New York.
Tiger Lilies, L. O.
Toreadors, Lyceum, Washington.
Trans-Atlantica, Star & Garter, Chicago.
Trocadero, L. O.; 11, Gayety, Philadelphia.

Twentieth Century Maids, Academy, Pittsburg.
Vanity Fair, Gayety, St. Louis.
Washington Society Girls, Shubert, Newark.
Watson's Burlesquers, 4-6, Indianapolis; 7-9, Terre Haute.
World Beaters, Gayety, Baltimore.
Yankee Doodle Girls, Howard, Boston.

CIRCUS ROUTES

Barnum & Bailey, April 27-May 2, Philadelphia; May 4-5, Washington; 6-7, Baltimore; 8, Wilmington, Del.; 9, Camden, N. J.
Buffalo Bill, April 21-May 9, Madison Sq. Garden, N. Y.; 11-17, Philadelphia; 18-19, Baltimore; 20-21, Lancaster, Pa.
Campbell Bros., May 12, Parker, S. D.; 13, Bettinet; 14, Faulstich; 15, Gettysburg; 16, Aberdeen; 18, Oakes.
Hagenbeck-Wallace, May 2, Peru, Ind.; 4, Marion; 5, Muncie; 6, Dayton, O.; 7, Columbus; 8, Newark; 9, Zanesville.
Ringling Bros., May 4, Indianapolis; 5, Hamilton, O.; 6, Cincinnati; 8, Dayton; 9, Springfield.
Robinson, John, May 4, Falmouth, Ky.; 5, Cynthia; 6, Frankfort; 7, Paris; 8, Chester; 9, Richmond, Va.
Sells-Floto, May 4-5, Oakland, Cal.; 6, San Jose; 7, Modesta; 8, Stockton; 9, Sacramento; 11, Reno, Nev.; 12, Lovelock; 13, Winnemucca; 14, Elko; 15, Wells; 16, Ogden, Utah.

BAND ROUTES

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LETTERS

Where C. O. follows name, letter is in Chicago Office.
Advertising or circular letters of any description will not be listed when known.
Letters will be held for two months only.
Letters addressed to artists having names in the route sheet will be forwarded immediately.

A
Anglin, Beese.
Allen, Alva.
Anderson, Dan (C. O.)
Andrews, Pearl.
Arnold, Lole.
Alexandro, F.
Boston, H. W. (2).
Boch, Otto.
Bowman, Ivy.
Bronght, Ernest.
Blonden, Harry.
Brown, Harry.

C
Claxton, Wm. (C. O.)
Clifford & Burke.
Carey, Billy.
Collins & La Belles.
Claus, Martha.
Conner, M. R.
Clark, Harriet L. (C. O.)
Cheeves, Joe.
Claxton, William (C. O.)
Clark, Gladys.
Cline, J. E.
Ceballos, H.
Church, Alice.
Christ, Frank (C. O.)
Crane, Lawrence.
Cunningham, Albert.
Corson, Jas.
Cooper, Harry.
Corson, Cora Youngblood.
Collins and Brown (C. O.).

B
Betts, Wm.
Benton, Lew.
Burns & Burns.
Barnold, Chas.
Barrett, J. J.
Brockman, Sister (C. O.)
Budd, Bert.
Burt, Glen (C. O.)
Budd, Bert (C. O.)
Bourke, J. W.
Baldwin, Carl.
Butler, Ida.
Brown, Henrietta.
Browning, Arthur (C. O.)
Barnhart, Chas. (C. O.)
Belmont, Belle.
Blamphin, Ellis.
Barry, Margaret.
Barrett, J. J.
Burke Brothers.

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D
Dudley, A.
Dudley, Harry E.
Dacoma Family.
Daub, Jack.
Donovan & Arnold.
Dooley, J. Francis (C.).
D'Arville, Janet.
Davis, Hal.
Dixon, Bowers & Dixon.
Dean, Louise (C. O.).
Deming, Lawrence (C. O.).
Dalley, Bob and Nellie.
Damsel, Frank.
DiBella and Volpe.
Duncan & Godfrey (C. O.).
Dunn, Billy (C. O.).
Duggan, Archie.

E
Emmett, Gracie.
Electric Quartet.
Evans, George (C. O.).
Ehlers, Chas.
Elaire, Mabel.
Everhart.
Emmy's Pets.
Fly, J. Frank.

F
Ferrell, L. W.
Fern, Raymond.
Flanagan, E. J.
Fritscher.

Felix, G.
Farren, L. K.
Fried, Joe (2).
Fry, J. Francis J. (2).
Freeman, Wallace.
Farnsworth, Walter.
Fried, Joe.
Fagan, Barney.

G
Goldstein, Abraham (C. O.).
Gehan & Spencer.
Gibbons, Thomas (C. O.).
Green and Werner (C. O.).
Green & Werner.
Gilbert, L. Wolfe.
Garrick, Richard.
Graham, James (C. O.).
Gulse, Florence.
Gerome, Viola.
Goergis, Two (2).
Gillen, Tom.
Grady, Thos. J.
Gordon, Cecil.

H
Howard and North.
Hilton, Helen.
Hugoston, Hugo (2).
Humphrey, Emmett R.
Hughes, Mable (C. O.).
Harris, Mr.

Harris, Geo. H. (C. O.).
Harvard & Cornell (C. O.).
Hutchinson, Willard H. (2).
Hill, Harry.
Hawley, Frederick.
Hulker, Edith.
Hick, W.
Harding, Hazel.
Hart, George D.
Harcourt, Daisy.
Hopper, Chas. H. (2).
Harris, Ida C.
Holmes, Carla.
Hopper, Chas. H.
Hazard, Lynn & Bonnie (C. O.).
Hall & Coburn (C. O.).
Hoey, Chas.

I
Italian Trio.
J
Jenkins, James (C. O.).
Joiner, Al. (C. O.).
Jordan and Harvey.
Julian, Harry (C. O.).
Johns, Johnny.
Jones, Walter.

K
Kramer, Sam.
Kollins, King.
Kelly and Violette.
Knight, Harlan E.
King, Will.
Keene, Billy.
Kennedy, Frank.
Kelly and Ashby.

L
Lyons and Parks.
Lee, Alice.
Lewis, Dave.
LeRoy & Woodford (2).
Loretta, Otto.
Lind.
Landres, Patsy.
Ladell, Anna.
Leims, Louis.
Love, Frankie.
Lea & Opp (C. O.).
Lusby, Huchison (C. O.).

M
Marx, Julius W.
Marks, Chas. (C. O.).
McNott, Armand.
Manola, Jesse A.
Murray & Murray.
Mueller, Pirpout.
Midgley & Carlisle.
Malcolm, Annette.
Madden, Mary M. (C. O.).
McRose, Elmer.
Merrill, S.
Murray, Elizabeth.
Mack, Chas.
Mozart, Fred.
Mainville, E. C.
Marantz, Henry.
Murphy, Jim.
Mallard, Virginia.
McNish, Frank.
McClain, Chas.
McWaters, and Tyson.
MacFadden, Mr. and Mrs.
McKenzie, Miss.
Martin, Frank W.
Mills, Phil.
McBride, Harry (2).
Miller, Louis.
Moore, James A.
Matthews and Ashley.
Mules, 4 (C. O.).
Murray, W.
Merritt, F. R. (C. O.).
Miller, Clyde O.
McCauley, Ines.
Miller, Louis.
Middletown, Minnie.

N
Nichols, Lnella.
Newhouse, Will.
Nugent, Wm.
Nelson, Tom.
O'Neill, Sak.
Pantzer, Willy.
Pollard, W. D.

O
Olympic (Abe Jacobs, mgr. Monday rehearsal 9).—Taylor Granville, Steele and Edwards, Dick and Alvin, Jack Gardner, O. M. Mitchell, Nichols and Smith, Hengler Sisters, Four Parros, Bertie Fowler, Kroneman Brothers, Cowboy Quartet, Gertrude Des Roche, Vera Berlin.
HAYMARKET (Wm. Newkirk, mgr. Monday rehearsal 9).—Charles F. Semon, Muller, Chunn and Muller, William Inman's Dogs, Luttringe-Lucas Company, Whalen and Scaries, Schoonwerk, The Malcombs, Eva Taylor and Company, Joe Whitehead, Flo Adler, Prentice Trio, Williams and Weston, Minton and Minton, The Kindomere.

P
Pantzer, Willy.
Pollard, W. D.

Q
Quinn, Mike.
Quigley, Helen.

R
Rye, George.
Randolph, Chas.
Ryan & Ritchfield.
Rene, Beatrice.
Roobar, Gus.
Robinson, Ada E.
Ramsey, Allan.
Redding, Francesca (C. O.).
Rawson, Marie (4).
Rennings & Brown.
Roberts, Signa.
Russell, Leah.
Rogee, Leon.

S
Stanley & Scanlon (C. O.).
Sutherland & Curtis (C. O.).
Smith & Chaupion.
Sullivan & Pasquena.
Smith, Harry H.
Stephens, H.
Sutherland, and Curtis.
St. George, Jennie.
Salter, Irving.
Snow, Ray W.
Smith, Charles F.
Stevens, Mike J.
Sutherland, George (C. O.).
Sidney, Clara.
Schulze, E.
Samolis, Seven.
Sommers, J. T.
Scott, Frank.
Sharp Brothers.
Sinclair Sisters.

T
Tally, Harry.
Tully, Guy.
Travis, Almie.
Teegarden, H.
Tait, David.

U
Ulvas and Hella.

V
Valley, Camille.
Van Marguerite.
Velda Trio.
Vasco.
Volta, Nellie.
Vincent, Lucretia.

W
Wayne, Charles.
Wilton, Thomas.
Welch, Pauline.
Washburn and Keeley (C. O.).
Wilson, George.
Wooley, Frank.

X
Xenon, 4 (C. O.).

Y
Yarnall, 4 (C. O.).

Z
Zoubalakis, John C. O.).

Wynwood, Beatrice.
Wynwood, Helen.
Walters, Harry G.
Williams, Gracie.
Williams, Dot.
Wilson, Grace.
Wilson Bros.
Williams, Leon.
Wetherall, Harry.
Wynwoods, The (C. Zoubalakis, John C. O.).
West & Fowler.
Woycke, Victor.
Yorke & Adams.
Zoubalakis, John.

CORRESPONDENCE

Unless otherwise noted, the following reports are for the current week:

CHICAGO

By **FRANK WISBERG**,
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Chicago Opera House Block,
(Phone Main 4380).

MAJESTIC (Lyman B. Glover, mgr. Monday rehearsal 9).—Elfe Fay is the captioned feature, and created the same good impression as on her previous visits. William Hawtrey and Company presented "Compromised." It is well written and splendidly acted. Hawthorne and Burt introduced clever girations in eccentric and soft shoe dancing and a well arranged routine of comedy. "The Royal Musical Five" gave a very neat artistic performance. Lotta Gladstone in "The Country Girl" is clever. Her singing and talking were liked and she was liberally applauded. Batty's Bears is a very good act of its kind. Edna Luby gave imitations of well-known stage celebrities. The act was liked by the audience. Mr. and Mrs. G. Lote Silver offered something new, and novel in illustrated songs. It is different from others. "Bargain Mad," presented by Florence Modena and Company, appealed to the auditors and did very well considering the early place. McFarland and Murray evoked laughter with their conversational nonsense, as usual, having made no change in the material. Rentfree and Jansen, in a sketch, appeared. Hassan Ben Ali's Toozoonin Arabs, in remarkable acrobatics, held the audience until the finish in the closing position.

OLYMPIC (Abe Jacobs, mgr. Monday rehearsal 9).—Taylor Granville, Steele and Edwards, Dick and Alvin, Jack Gardner, O. M. Mitchell, Nichols and Smith, Hengler Sisters, Four Parros, Bertie Fowler, Kroneman Brothers, Cowboy Quartet, Gertrude Des Roche, Vera Berlin.
HAYMARKET (Wm. Newkirk, mgr. Monday rehearsal 9).—Charles F. Semon, Muller, Chunn and Muller, William Inman's Dogs, Luttringe-Lucas Company, Whalen and Scaries, Schoonwerk, The Malcombs, Eva Taylor and Company, Joe Whitehead, Flo Adler, Prentice Trio, Williams and Weston, Minton and Minton, The Kindomere.

STAR (Tom Carmondy, mgr.).—Harry Richards and Company, Juggling Burkes, Mazuz and Mazette, Madell and Corbely, Gilmore and Castle, the Be Anco, Ethel Glicky.

NORTH AVENUE (Paul Sittner, mgr.).—Tinkham and Company, Frank Rogers, Virginia Nile's "Virginia Belles," Harold Shaw and Company, Lee and Thomas, Edmond and Galer, Fogerty and Fogerty, Evans, Don and Evans.

SCHINDLER'S (L. Schindler, mgr.).—Harrington and Lester, The Three Alarcons, The Juggling Jalvans, Luigi Picaro Trio, Professor Leon's Dogs, Hattie Lursd, Binnis and Binnis.

TEDDY (Geo. Powell, mgr.).—Geo. E. Austin and Company, Beverly and Danvers, Fries Sisters, Maggie Lee Clark, Wallace Bros.

GEM (Chas. Schaefer, mgr.).—Rich Duo, James Thompson, Blanche Lewis, Weiss and Weiss, Nat Young, Marie Alba.

NATIONAL (C. R. Svening, mgr.).—Three Barneys, Emmett and McNeill, Elmore and Bartlett, Alice Van, Kane and Kane.

LIBERTY.—Monroe Brothers, Edith Shaw, Williams and Healy, Margie White.

STANDARD.—Lew E. Trudell, Williams and Williams, The Kanes, Demas Tamplin, Edmonds and Gordon, Wheeler and Wilson.

CRYSTAL.—Sanford and Company, The Lorenzos, Madison Bowser.

NEW GEM (Henry and Belden, mgrs.).—The Three Phelps, The La Temples, Happy Dick Meriman.

LYRIC (Chicago Heights).—Gagner, Kraft and Myrtle, Hughes and Burns, Viola Clark.

IOLA (W. B. Ballard, mgr.).—Victoria Sautell, Allen and Vane, Fran La Tour, Schade and Ennor.

NOTES.—The Star, Grand Forks, N. D., a new vaudeville theatre, opened last week.—It is re-

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IN
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Direction of MR. E. F. ALBE.

STEWART AND DESMOND

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16 to 18 minutes in one.

By BEARL ALLEN.

Doing well in vaudeville, thank you.

Daisy Harcourt

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"YOU'LL BE SORRY JUST TOO LATE"

"This Aint Such a Bad Town After All"

AND HIS LATEST SUCCESS

"WOULD YOU MISS ME"

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Prop.

The Saratoga

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Mgr.

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N. E. W. H. MORRIS, who has charge of our catering department, extends a cordial welcome to his friends and acquaintances among the profession, assuring them the best the market can afford. Excellent music. Special attention to after-theatre parties. Hear the famous BYRON TROUBADOURS.

ported that Fred Irwin, the burlesque manager, is planning to build a new theatre in Detroit.—Frank Manning and Harry Wise formed a partnership and are playing in the Eastern vaudeville houses.—The Odeon, Clarksburg, W. Va., opens this month with vaudeville and moving pictures.—Henry Henry Michaels and John Spanpole, who are building a new vaudeville theatre in Canton, Ill., state that the house will be completed during the summer.—Somers and Storke and Gruet and Grinet, with the "Ideals," have signed with the "Imperial" for next season. The show will have a preliminary opening at the Academy, Pittsburg, July 20.—Cogan and Bancroft passed through the city en route to Des Moines and other cities of the Orpheum Circuit, their first trip West.—Marjorie Moore, the "Dixie Girl," opened on the Sullivan-Conline circuit last week and will take a two months' rest during the summer at her home in Michigan, where she will incidentally rehearse a new act.—Jack Barrymore and Sallie Fisher will head the new musical comedy stock company at the New Princess Theatre, which opens May 30. "A Stubborn Cinderella," a new college musical play by Hough, Adams and Howard will be the first production. George Marion will stage it.—Morette Sisters opened at Dreamland, Philadelphia, this week. The Great Francellias and Company contemplate taking a tent vaudeville show of their own for a tour of one and two night stands this summer.—"His Honor the Mayor" opens at the Auditorium for eight weeks early this month, and will be followed by George W. Lederer's new musical review for the balance of the summer.—Cliff, Dean and Company will launch next season a new scenic dramatic sketch by Mr. Dean, entitled "A Fight for Home." Seven people will be employed.—P. R. Whiting, secretary and treasurer of the Southern Advanced Vaudeville Association, was in town for a few days last week to arrange for the booking of better class acts for the circuit through San DuFries. Mr. Whiting, in an interview, stated that additional theatres have been secured in Mobile, Tuscaloosa, Ala., and Asheville, N. C., and commencing next season from five to six acts of the better grade will be played, giving three shows a day. At present the number of performances daily exceed five. The theatres will operate all summer.

Somebody must have rumored around that there is a scarcity of chorus girls in Chicago, or advised the corymbic brigade to take the first train for the Windy City and report to George Marion at the LaSalle Theatre, where rehearsals for "A Stubborn Cinderella," the new musical comedy which will inaugurate the new Princess Theatre, are held. Mr. Marion is staging the production. Monday morning the vicinity of the LaSalle presented a spectacle never before witnessed. Harry Singer says he counted 400 girls. The supply is due to the many musical comedies closing in the middle West, although a large number came from the East to enjoy the prospects of a summer run in Chicago. There are chorus girls galore in Chicago at present—enough to equip twenty or more musical shows. If Jake Sternad, who is on the scent to enlist a large number came from the East to enjoy the

attractions for next season, succeeds in making a selection, he will be one of the happiest men in Chicago. Sternad has not yet fathomed the chorus girl problem, and is making every effort to secure half of the number now in the city.—The cast for the new musical comedy "A Stubborn Cinderella," which opens the new Princess Theatre on Clark street about May 30, consists of Jack Barrymore, Sallie Fisher, Alice Dovey, Jean Salisbury, John Prince, James C. Marlowe, Fred Stanton and Allan Brooks. William Lorraine will be musical director and Dan Young stage manager.—Trixie Friganza will be in the cast of "His Honor, the Mayor" at the Auditorium this summer. Rena Davis (Mrs. Geo. W. Lederer) will also have an important part in the piece.—"The Flower of the Ranch," Joseph E. Howard's musical play, will be seen at the Garrick during the summer.—Wine, Woman and Song" will return to the Great Northern the latter part of this month for an indefinite engagement.

SAN FRANCISCO

By W. ALFRED WILSON.
VARIETY'S San Francisco Office,
1115 Van Ness Ave. (Room 112).
By ERNEST L. WAITT.

ORPHEUM (Martin Beck, gen. mgr.).—Week 19: Flo Irwin and Company, "Mrs. Peckham's Carouse," topped the bill. A bit of excellent comedy, well handled. Cliff Gordon established himself strongly. The Banks-Breese Duo, cleverly costumed, entertained with instrumental music. Cole and Rags, jugglers, while meeting with a fair reward, were hardly up to the standard of kludged acts lately travelling over the circuit. Their comedy was the best liked. Marie Florence, a wide-range vocalist, was well thought of. Others on the bill were The Empire City Quartet, The Three Leightons, Orth and Fern.

NATIONAL (Sid Grauman, mgr.).—Young Buffalo, rifle expert, the novelty feature. He accomplished some really sensational shots. Maude Sutton and Company in "Cinderella" won favor. The Morrison Company, producing their particularly bright comedy, "Mr. Bunchlight," was the laughing hit of the bill. The O'Neils, clever trio and roundly applauded. One of the men showed as an exceptional dancer. Richey Craig did well enough. Brooks and Jeannette made a good impression. Flood and Hayes, barrel jumpers, were also on the bill.

WIGWAM (Sam Harris, mgr.).—The League Band, local headline attraction and a strong drawing card. Gilday and Fox, Hebrew comedians, second appearance at this house. Armstrong and Lovering, comedy and trick cyclists, good place and scored. Rose and Devern submitted an assemblage of farcical matter entitled "An Automobile Disaster." The woman easily the best and worthy of a better title. Alva York, comedienne, was well greeted. May Risdelle and her "Village Cut Ups" also on the bill. The individual efforts of the combination winning stand-

ing for the act. Carlisle's Dog and Pony Circus closed the show.

EMPIRE (Hal Curtis, mgr.).—The Jas. P. Lee Players in "A Gay Old Boy" carried off the laugh-winning honors. In the olio portion were L. Francis Dooley and Corina Sales. Quill, the Electrical Marvel, was the sole novelty number

on the program. Ray and Broesche offered a comedy skit that took well. Maude Rockwell, vocalist, held over week, registered well. THE PEOPLE'S (Sam Harris, mgr.).—Vaudeville and pictures. VICTORY (D. J. Grauman, mgr.).—Vaudeville and pictures.

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(Department G)

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DENVER

By HARRY X. BEAUMONT.

Office, Crystal Theatre Building.

NOTES.—Jack Golden and Company open at the Majestic, 25, for a five weeks' run.—Jay Bogart, after finishing a return engagement of twenty weeks over the S. & C. time, is on his way East.—Cal Stewart and Company have just finished a tour of the West and opened in Colorado, 20.—Sutherland and Curtis are laying off here, account of the serious illness of Miss Sutherland. They will resume May 11.—The Tullieries opens its regular season May 4. This is the first park in the West to open.—Evan Evans out of hospital and left for New York April 23.

PHILADELPHIA

By GEORGE M. YOUNG.

KEITH'S (H. T. Jordan, mgr.).—The local management have been featuring this as "Big Show" week and the bill offered supports the good things promised. Horace Goldin is playing the first of a two weeks engagement. Goldin showed a number of new effects in transformation and illusion, all skillfully worked out. He offers little opportunity for his audience to study out his tricks, going through a routine with unusual speed, his corps of assistants working with clocklike celerity and precision. Joan Francoli adds an attractive picture to the act. William Rock and Maude Fulton have enough good character work along novel and original lines to furnish features for a musical comedy and the act easily holds a place at the top of anything of the kind seen in vaudeville. Nat Willis returned with a budget of songs and stories, several of which were new, and scored his usual big hit. Chinko, a young juggler seen for the first time, scored strongly. While a familiar routine is followed, his tricks are well handled. The act was very well liked. Minnie Kaufman, last seen as the feature rider with the Kauffman troupe, was again in her cycling act. Without the support of other riders to fill out an act of this kind, a single wheel offering is handicapped and the success achieved by Miss Kaufman adds something of more than ordinary merit to her act. Few dancing acts in "one" have met with more solid approval than that of Knight Brothers and Sawtelle. Miss Sawtelle does some remarkably loose dancing and the trio registered one of the real hits. There seems to be no depreciation in value as a laugh winner in "The Terrible Judge" of Ward and Curran. Changed but very little, the act was just as big a laugh as ever. Aurie Dagwell was fairly well received. Miss Dagwell might try a change of songs. The Ben Franklin Trio, a man and two little children, presented a pleasing singing number. One of the little girls displays marked ability, while the other is used mainly to build a pretty stage picture in a floral swing. Franklin has a pleasing voice, singing "yodles" songs principally, and the act made a good impression. The trio were featured at Dumont's Minstrels during the past season. Carter, Taylor and "Co.", the "company" being a bulldog, offered "At Camp Rest," a rough comedy sketch. Most of the comedy is old, lacking originality. Too much is expected of a noisy finish. Veola did nicely with some contortion feats; Alvin and Kenny filled an early position very well with their comedy ring act; Martinez and Martinez, Spanish serenaders, and the Gregsons, in their dancing act, were the others.

WALNUT (Frank Howe, Jr., mgr.).—"The Hotel Clerk," the annual Spring offering of Alfred E. Aarons, had its initial showing here this week. Summer-like weather failed to keep down the enthusiasm of an audience which crowded every part of the house and made known its approval in no uncertain manner. Robert B. Smith, who furnished material for "A Knight For a Day," "Fantana," and other comedies, made the book for the Aarons' piece and it is the weakest part of the show. Had he done half as well as Aarons did in furnishing the music, "The Hotel Clerk" could be put down at once as a success. As it is, the show will have to be made over. The possibilities seem great. There is enough foundation in the musical numbers to carry the piece in the main, but there is woeful lack of dialogue. Little of what there is fits in with the bright and tuneful music and there is an ample supply of business which has grown old in

service in numerous light comedy pieces and in burlesque shows, the pouring of water in a silk hat, being only a sample. "Hotel Topsy Turvy," "Time, Place and the Girl," and several other pieces are suggested in the two acts. There is a flimsy plot, which soon becomes lost in the maze of numbers. In fact the numbers come in bunches, being too closely connected to give good results. "I Love You Every Hour," sung with novel electric effects, was one of the best, though the always sprightly, clever dancing of "Aarons' Dancing Dolls" came off with the usual flying colors for individual merit. In the second act, "The Soul Kiss" is rivalled with the "Love Kiss," and it is a striking example of lingering osculation. The greatest defects were noticeable in the second act, where specialties and musical numbers reigned supreme. A kitchen interior, severely plain, robbed the numbers of much of the effect, but this is

mainly due to the absence of one or more settings, which were not secured in time for the opening. The poorly constructed book is responsible for three or four weak parts. Harry Fisher carries the weight of the comedy and did very well considering what material he had to work with. All the laugh-winning merit of the piece was due to his droll mannerisms, and two numbers in which he was ably assisted by Rose Botti scored splendidly. Eugene MacGregor was the only one of the other male members of the cast to figure. Ben Grinnell grossly overplayed a worthless "souse" part and the opportunities offered the part of a hotel porter were lost in the hands of R. A. Laidlaw. MacGregor filled the principal singing role capably. He sang in good voice and employed a dash and vim in his work which helped no little in the success of more than one of the numbers. His best one, however, suffered from close conflict

with another which belonged to one of the minor characters. Rose Botti, in the soubrette part, and Jeanette Bageard, as a dashing widow, both did excellently. Mr. Aarons has supplied both with ample musical material and their efforts met with warm approval. Irene Bulger did not look, act or sing the part entrusted to her with any degree of merit, and Ellenor Delmore was equally weak in the rough character role of a scrub-woman's daughter with a fondness for rabid literature. Amy Ames was mildly pleasing as the scrub-woman, over-dressing spoiling much of the effect. There is a liberal chorus, strong vocally and physically, and capable in handling the numbers. There was ample cause for commotion on the appearance of eight "physical culture girls," impersonated by Elaine Van Selover, Erminie Earl, Ethel Pennington, Kate Gotthold, Berny Thornwall, Lillia Arden, Anna Dexter and Ella Bernard.

FIFTH AVENUE, NEXT WEEK, MAY 4

WHAT THEY THINK OF

SADIE JANSELL

WITH

"FASCINATING FLORA"

ST. LOUIS STAR-CHRONICLE.
December 30th, 1907.

"FASCINATING FLORA"

Adele Ritchie Is Star in Name Only.
SADIE JANSELL WALKED AWAY WITH THE EVENING'S HONORS.

The real honors—fall upon the pretty shoulders of Sadie Jansell, a beautiful brunet, who is about the best "imitatress" we have seen, not even excepting the Cissie.

Miss Jansell is a remarkable beautiful woman of a pronounced French type, with eyes as speaking and seductive as one of those sirens that held passing mariners in such dulcet durance. Literally she "just can't make her eyes behave," and no one wants her to.

Her impersonations of Hattie Williams singing "Experience" was just as clever as that of Cissie Loftus heard at Suburban garden last summer. And her imitation of Anna Held was perfection itself. Wonderful also was her lifelike portrayal of Eddie Foy. She copied his whimsical face and much-abused voice like a mimeograph.

The audience enthusiastically applauded and the young woman was kept busy responding to encores. When recalled the last time, she struck a melodramatic attitude and in Ethel Barrymore tones exclaimed pathetically: "That's all there is; there is no more."

There is a great career ahead of Miss Jansell if she don't make the mistake of too closely imitating Cissie Loftus imitating others.

WASHINGTON POST.
October 22nd, 1907.

The character of Dolly Wagner gave Miss Sadie Jansell no chance whatever, but she furnished the greatest surprise of the evening, nevertheless, with her imitations of prominent players.

BALTIMORE WORLD.
Tuesday, October 15th, 1907.

The really best feature of the show was Sadie

Jansell's imitations, although she gave no new ones; still the old ones were very acceptable.

ST. LOUIS GLOBE DEMOCRAT.
Monday, December 30th, 1907.

Miss Jansell is a wonderful "imitator." She enables her audience again to see Hattie Williams singing "Experience" and Eddie Foy, Eva Tanguay and Anna Held in characteristic bits, in a delightful way.

ST. PAUL PIONEER PRESS.
Friday, December 6th, 1907.

Sadie Jansell leaves her rather lame roll of "Dolly" to do some clever imitations in the third act. Her Eddie Foy and Anna Held were really wonderfully true to the originals, considering Miss Jansell accomplished them all in her soubrette's costume with only a feather and a changeable "pompador" to assist.

WASHINGTON TIMES.
October 22nd, 1907.

Sadie Jansell, whom it must be confessed, the local public has not known before, was the surprise of the evening. Cessie, beg pardon, Cecelia Loftus and Elsie Janis have a dangerous rival in the field of imitations. Miss Jansell gave imitations of Hattie Williams, Anna Held, Eva Tanguay and Eddie Foy, which were among the cleverest ever given here, not excepting the two artists heretofore mentioned. The audience was surprised, but it took them only a few minutes to realize that a new light had risen in the theatrical sky.

KANSAS CITY JOURNAL.
Tuesday, December 17th, 1907.

In the last act, which is in two scenes, there is enough clever and consistent fun of the farcical and musical comedy sort to make up a whole show. The imitations and impersonations of Miss Sadie Jansell are the cleverest seen here in a long time, and that does not except Miss Loftus herself. Miss Jansell has a very minor part in the bill, but her impersonations of Hattie Williams, Eddie Foy, Anna Held and Ethel Bar-

rymore are the distinct hit of the act. Miss Jansell is only a girl, but she is sure to be heard from.

WASHINGTON HERALD.
Thursday, October 22nd, 1907.

Sadie Jansell is an imitatrix, a new-comer, apparently, who really imitates her subjects. She made the usually tiresome impersonations interesting from a new standpoint. Her subjects were Eva Tanguay, Eddie Foy, the inevitable Anna Held, etc.—the only new one being Hattie Williams, who she succeeded best of all in imitating.

GRAND RAPIDS HERALD.
Friday, November 15th, 1907.

Sadie Jansell in imitations of well-known actors and actresses was a winning card with the whole house. She displayed marked mimic ability and in the second act, when she did her imitative work, filled out the already well-rounded comedian part of the program with a number of sketches.

GRAND RAPIDS NEWS.
Friday, November 15th, 1907.

Sadie Jansell made the hit of the evening with her imitations of Hattie Williams, Anna Held, Eddie Foy and Eva Tanguay just a brief hint of Ethel Barrymore. She got the expression of Hattie Williams remarkably well.

MINNEAPOLIS TRIBUNE.
Monday, December 2nd, 1907.

And he has a talented opposite in Sadie Jansell, who does a number of imitations so well that the audience almost refused to let her go.

ST. LOUIS POST DISPATCH.
Monday, December 30th, 1907.

Another feature that wins the regard of the audience is the imitation act offered by Sadie Jansell, who mimics Eddie Foy, Hattie Williams, Anna Held, Eva Tanguay and others with considerable fun-making skill, concluding with a bit of Ethel Barrymore which, though brief, is best of all.

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"Take Your Girl TO THE Ball Game"

A HOME RUN HIT

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THIS SONG IS NOW READY.

YOU'RE ALL INVITED.

COME UP AND HEAR IT.

THE COHAN and HARRIS PUBLISHING CO., 115 West 42^D Bet. B'way and 6th Ave. New York

The appearance of this bunch in tight fitting jerseys made the audience gasp. The number was good for six encores on the opening night. The appearance of the same bunch later, in a much abbreviated costume, suggested the introduction of a "cooch" dance, but it dwindled into a rather pretty "Cinderella" song, handicapped only by the unattractive and inappropriate stage setting. There are several pretty costumes. The "dolls"—four instead of six—look fetching in white "bell-hop" suits, and the hunting outfits being particularly catchy to the eye. Despite the many handicaps attending a short-time production, the piece moved with good speed. H. Fletcher Rivers having gained excellent results in arranging the dances. With a proper supply of good comedy, to balance the music, re-arrangement of several of the smaller character parts and the addition of the scenic effects and a crisp, dashing number for a finish, which is the idea of the management, "The Hotel Clerk" should mould into a musical comedy of the first class the foundation of which is already solidly laid.

CASINO (Elias & Koenig, mgrs.).—"Rose Hill English Folly."

TROCADERO (Fred Wilson, mgr.).—"Pat White and His Gaiety Girls."

GAYETY (Ad. Shayne, mgr.).—"The World Reverses."

BIJOU (J. Schanberger, mgr.).—"Colonial Belles."

AUSTRALIAN NOTES

By MARTIN C. BRENNAN.

SYDNEY, March 15.
TIVOLI (Sydney).—Sisters Kios and Bros. Artols, premier draws. Ike and Will Scott, successful comedy turn; Alma Grey, serio and dancer, good; Frank Harwood, vocalist, ditto; Walter Whyte, tenor; George Bentley, comedian; Cunards, dancers; Terry and Bentley, comedy artists; Leonard Nelson, Marjorie Bray, Lottie Kay and a host of others.

NATIONAL.—Powerful bill. The Stagpooles, comedy act, finished last night, and met with a splendid reception. To-morrow they leave for America. The Raccons (two men and a dog), another great act. Also on the bill are Dawson and Rhoadesbury, Maxwell and Roberts, Slade Murray, Maude Fanning, Arthur Elliott, Frank Yorke, The Swifts, Charles Pope, The Mintons and a picture machine.

STANDARD.—Harry Clay's Itinerant Co. is now showing a far better class of entertainment, many of the leading variety acts, temporarily out of harness, being fixed up by this astute entrepreneur. This week finds a very strong bill containing Bella Perman, champion dancer; Arthur Taubert, comedian; Elsie Harvey, Delwyn and Tye, Joe Rox and a marvelously clever skatorial artist in Fred Norris. Business fine.

OPERA HOUSE (Melbourne).—The Kaufman Troupe of Cyclists, an importation, has knocked the southern people all of a heap. So great has been their success that the Bros. Artols' appearance at this house has been postponed for a fortnight, it being contended that two great hits on the one bill would be more than the house could stand. Edwin Boyde is still going well, and a very powerful company is filling the house nightly.

GAITY (Melbourne).—Several new acts appeared during the week, but as my Melbourne representative's letter is somewhat later than usual, details are unavailable. Harry Rickards leaves for England on Wednesday, next. He will be absent about seven months, during which period Mr. Rickards hopes to spend a good deal of time at his Margate home, which is being fitted up pending the arrival of the Australian variety king.

Rumor has been rife of late, it being freely circulated that Mr. Rickards intended permanently settling in England. In a personal interview with Ed Maas (private secretary), he informs me positively that Mr. Rickards' intention from the onward is to spend each summer at Margate (England), returning to Australia as the autumn has definitely set in. "Mr. Rickards," says Mr. Maas, "could never stand the English winter, therefore the report he will permanently settle in England is ridiculous in the extreme."

Ike Scott, the celebrated London comedian, is meeting with big success here. He loves Australia, but loathes having to face the long voyage back. Being a particularly bad sailor, Mr. Scott was confined to his cabin almost throughout the voyage over. This fact recalls similar incidents of previous experiences of many acts that I have known. One of the greatest American teams, for instance, though offered fabulous terms, some few years ago, refused on the grounds that the sea trip was too severe, and yet to the initiated it is all plain sailing.

Val. Mack, comedy cartoonist, embarks on a proposed trip around the world next month. America (New York in particular) is the mecca, the success of Bert Levy acting as an impetus to this clever young fellow. Should the journey eventuate, VARIETY will be his first port of call in the Great Hub.

Tom Donnelly's big benefit is booked for next Wednesday. All the principal managers are falling in line to help the movement, and a successful affair is assured.

ATLANTA, GA.

ORPHEUM (Ben Kahn, mgr.).—Burns and McCune, knockabout comedians, fair; Harvey and De Vora, song and dance, well received; Harry B. Lester, monologue, scored; E. F. Hawley and Company, in "The Bandit," big type number; Three Abilish Brothers, acrobats, hit; Bison City Quartet, excellent; Welch, Francis and Company, many laughs. —PASTIME (T. P. Holland, mgr.).—Vaudeville, good attendance. —STAR J. B. Thompson, mgr.).—Variety and stock burlesque, fine business. —BRUX.

BALTIMORE, MD.

MARYLAND (F. G. Schanaberger, mgr. Monday rehearsal 10).—An entertaining bill. Bob and Tip, clown act, open and are well received; Wendel and Taylor, ill. songs, applauded; Thorne and Carleton get away with many funny sayings that bring laughter; Willis, Holt Wakefield, pianologue, liberal applause; Agnes Scott and Horace Wright in "The Wall Between," a sentimental playlet that greatly pleased; Dave Lewis, dialogue, well applauded; The Byrnes Bros. Troupe in "Eight Bells," comedy tumbling, close the bill and are well received. —NEW MONUMENTAL (Sam M. Dawson, mgr.).—The Brigadiers are playing here this week "Married by Telephone," in two acts. —GAYETY (W. L. Ballauf, Jr., mgr.).—The Bachelor Club Burlesquers are playing a return engagement here, a little improvement is noticeable over its last appearance. —BLANEY'S (O. M. Ballauf, mgr.).—This house has been playing melodrama all season, and two weeks of vaudeville are to fill in. Six subjects of m. p. are shown in addition to a vaudeville bill including The Musical Huehn, Chas. H. Patterson, monologist; Tos, the Tossler, juggling; Gene Roelof, ill. songs. —NOTE.—Beginning with the week of April 27, and for two weeks, vaudeville and m. p. will be shown here; in ability to secure desirable melodrama companies is given as the cause. Six subjects of m. p. ill. songs, The Musical Huehn, Chas. Patterson, monologist; Tos, the Tossler, juggling; Gene Roelof, singing, make up the bill which runs continuously from 1 until 11 p. m.

FRANK F. MEYERS.

BRIDGEPORT, CONN.

POL'S (E. B. Mitchell, mgr.).—Diamond and Smith, ill. songs, good; Holden's Manikins, well received; St. Cecilia Quartet, local, well applauded; Edwards Davis, playlet, hit; Lew Sully, good impression; Will Rogers, greatly applauded. —TEDDY REED.

BRISTOL, TENN.

FAIRYLAND (Melvin A. Hayes, mgr.).—Fredrick, the Great Magician, good; Viola, very good; Hale and Hart, good; Wilson and Claife, comedy sketch, good; Harry Knox, mgr.).—Emmett and Lower, comedy sketch, good; Jimmie Morrell, dancing, good; Knox and Newell, good; Grace Castle, lag puncher, good; ill. songs by Mercedes Alvin, pleased.

BUFFALO, N. Y.

SHEA'S (M. Shea, mgr. Monday rehearsal 10).—Laddie Cliff, fine; Trislie Friganza took well; Rooney and Bent, had 'em all laughing; Dillon Brothers, pleased; Mr. and Mrs. Allison, clever. —MOTORING, acceptable; The Kratons, excellent hoop rolling; Work and Ower, comedy acrobats, good; Ynillans, extra attraction, great sensation. —GARDEN (Chas. E. White, mgr.).—"Cracker Jacks," strong company and good comedians. —LAFAYETTE (Chas. M. Baggis, mgr.).—"The Lady Birds," good olio and singing chorists. —DICKSON.

CAMDEN, N. J.

NEW BROADWAY (John C. Peeldes, mgr.).—Jack O'Brien, the pugilist, star attraction, met with favor; other numbers, Seymour and Hill, Bedini and Arthur, Billy Cutler; Goyt Trio; Jack Mason's "3-4-1" and Wroe's "Dancing Buds." —GEORGE M. YOUNG.

CINCINNATI, O.

By HARRY HESS.

VARIETY'S Central Office,

107 Bell Rock.

COLUMBIA ((H. M. Ziegler, mgr. Sunday rehearsals 10).—The opening number, La Gardenia, assisted by five Spaniards, could hardly be appreciated in a German neighborhood like Cincinnati. Mabel Maltland told a lot of old time gags. Kelly and Kent have not changed their old offering. Les Amatis introduced a very clever pianologue number. The imitation of a flute by Miss Giesela is great. Crosby and Dayne in "Town Hall Tonight." Coram, ventriloquist, kept them laughing all the way through his act. Rosina Cassell's Midget Wonders, very good.

STANDARD (Frank J. Clements, house agent).—Mardi Gras Beauties. Tom and Jerry, a two-act burlesque, introduces one of the finest burlesques that has been seen here for some time, but the show as given this week is a falling off from the original as produced earlier in the season. Harry M. Stewart is the comedian and he does very nicely. He can sing and has a line of comedy that lifts him far above the general run of Hebrew comedians. Lee Allen and Eddie Carroll assist Stewart with but fair success. The other parts are only fairly well taken. Madeline Webb appeared in both acts with large holes in her stockings, but the costuming of the other members of the company and the chorus was elaborate.

CLEVELAND, O.

KEITH'S (H. A. Daniels, mgr.).—Jupiter Brothers do a very mystifying act; Louis and

Green, singing and talking, fair; Olivetti Sere-naders, high class musicians; "Paradise Alley," miniature musical comedy, was well received; Mrs. Dan McAvoy (Georgia Kelly), singing comedienne; Valerie Bergere and Co., "A Boverly Camille," was the feature of the bill; Milt Wood, a clever wooden shoe dancer; The Curzon Sisters have a novelty in their act "Flying Butterflies." —EMPIRE (Geo. Chenet, mgr.).—Fred Irwin's New Majesties, "Bits," in two acts is bright and lively and with a good swing to the music and the singing of the chorus is a feature of the show. In the olio the following appeared: Walker and Hartman, singers of catchy songs; The College Four, rendered songs of pleasing nature; Gerrie De Milt, good singer and dancer; Ernest and Clara Rackett, in their sketch, "Bob Fitzsimmons in Evening Dress," pleased. —STAR (Drew and Campbell, mgrs.).—"Twentieth Century Mads," is the attraction with the recent Gotch-Hackenschmidt match pictures as a feature.

WALTER D. HOLCOMB.

NEW ORLEANS, LA.

ORPHEUM (Martin Beck, gen. mgr.).—The season now closing has been the most prosperous this house has known. The bills presented during the year, while more costly, did not average better entertainment than those of previous seasons. A great deal of sameness in the acts presented seemed to have a deteriorating influence. The warm weather caused a decided slump in the attendance towards the close of the season. The stage management has not been up to the mark of previous seasons; especially so was this noticeable at opening performances. The acts very

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Matthew Goldman, care of Vion & Lowe, Knickerbocker Theatre Bldg., Annex, Room 233, New York City. Telephone 3961-38th.

often were badly placed, many times producing a baneful effect. The house reopens again early in September.
GREENWALL (H. Greenwall, mgr.).—The burlesque season just closed has been instructive in many ways. It has proven that the local pub-

lic will not tolerate unclean or suggestive shows; it has proven also beyond the shadow of a doubt that this same public will not patronize organizations presenting entertainments of an inferior quality. The shows presented at the Greenwall during the early part of the season seemed to

rely upon "cooch" dancing and risque situations in order to garner the shekels of burlesque lovers, and by so doing they caused a journalistic and moral trade against the Greenwall theatre, which resulted in a loss of many thousands of dollars and drew away from the house a great deal of the

patronage that it will take years to bring back. When interviewed regarding the past season Manager Greenwall remarked, "All I have to say is that the good shows got the money and the bad shows got what they deserved."
O. M. SAMUEL.

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HOME OF MR. JONES—He arrives at an early hour in the morning—Seizes his wife and dances around the bedroom knocking over furniture and crockery—The next morning at breakfast his little girl invites him to hear her play a new air on the piano—He complies—"The Merry Widow Waltz" again—Seizes the housemaid—Waltzes through the parlor, hall and dining-room—In the kitchen, the butcher's boy plays the tune on a harmonica—Jones seizes the cook and again waltzes—Interrupted by his wife.

ELSEWHERE—Jones espies a hand-organ in the street—It plays the same air—Seizes a passing lady and waltzes—In a cafe, a phonograph plays the air—In a music hall, a piano sends forth the same strains—Jones cannot resist the temptation—Seizes a girl and waltzes—Knocks over tables and chairs—A policeman gets him—Waltzes to the station with the officer and is finally waltzed into jail.

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DEALERS IN ALL PRINCIPAL CITIES

dancing, very good; Sam Goldman, Hebrew comedian, very clever.—Nickelodeon and Dreamland have good attendance.—NOTES.—Harrington and Company, backed by a Mr. Gamble from Princeton, Ind., a lawyer, have commenced work on an Airplane on the site of the theatre at the corner of 8th and Cherry streets, and will take a chance at the show business, opening about the middle of May with a stock company.—CIRCUS NOTE.—Ringling Bros. World's Greatest Shows, direct from their long Chicago run, gave their first real tent performance here the 25th. Their first stand was at Danville, Ill., which was really only a rehearsal; their second performance here ran very smooth; the parade was the best ever seen in this city given by any circus; the attendance was big at both the afternoon and night performances and they ran without a hitch. The big show contains many distinct features.

ROSS GARVER.

TORONTO, ONT.

SHEA'S (J. Shea, mgr., Monday rehearsal 10).—The Gainsboro Girl, attractive feature; Byron and Langdon, clever; Barnold's Dog and Monkeys, well trained; Mayme Remington and her four Chocolate Drops, pleased; The Kitamura Japs, good; Paul La Croix, clever; Arthur Whitlaw, funny.—GAYETY (Thos. H. Henry, mgr.).—Fred Irwin's Big Show is the best straight burlesque show seen here this season.—STAR (P. W. Starr, mgr.).—The New Century Girls are hardly up to the average and the bill is only fair in shape. Attendance for the week only

medium.—EXCELSIOR ROLLER RINK (A. Butler, mgr.).—Bertha D. Mack gave a splendid exhibition of fancy skating.—NOTE.—Manager Tom Henry of the Gayety, was a guest at the banquet given by the Toronto Driving Club at the King Edward Hotel, Tuesday night.

HARTLEY.

VANCOUVER, B. C.

PANTAGES' (Geo. A. Calvert, mgr.).—Week 20: Venetian Trio, singers and dancers, fair; Charles Daly and Kittle O'Brien, eccentric singers and dancers, very good; Carter and Waters Company in "The Wise Mr. Conn," fine; Makmuri, violinist, excellent; Franz Rainer's "Original Tyroleans," high class singers and dancers, headline and hit; B. B. Vincent, Ill. song, good.—ORPHEUM (E. J. Donnellan, mgr.).—Canard, comedy novelty, very clever; Earl Sisters, character singers and dancers, fine; Robert Henry Dodge and Company, good; Harry Holman, comedian, very good; The Doric Four shared honors with the Great Henri French; John Van Syckle, Ill. song, good. Best average bill ever in the house.

WASHINGTON, D. C.

GAYETY (W. S. Clark, mgr.).—Clark's Run-away Girls are booked this week and are playing to good business. "The Main Gazaboo" and "A Pair of Kings," are the two burlesque offerings, both are very pleasing. There is a quantity of old time burlesque material in both burlettas.

Milton Schuster portrays a Hebrew in an excellent manner and causes abundance of laughter. Larry Smith aids Schuster throughout both burlesques. Others who help are Frank Peck, George Puget and Frank Fox. The female portion includes George Cunningham, Mamie Champion, Ruby Marlon, Estelle Rose, Amy Thompson and Lottie Livingston. The olio consisted of Misses Marlon and Thompson, musical act, good; Larry Smith and Mamie Champion, sketch; The Famous Livingstons, acrobats, clever; Estelle Rose, impersonations, scored; The Bowery Comedy Four, sing well and made a good impression.—NEW EXCEUM (Eugene Kernan, mgr.).—The Star Show Girls are billed this week—the usual sort of burlesque show. The pieces are only fair and were used last season with the same organization. Chas. Nichols is the star of the company and plays the dope fiend; John Baker plays the overgrown boy and caused much laughter; John Cody, as the German, doing nicely; Jim Mackey as straight, is pleasing; Jim Dixie and Lew Adams also deserve mention; Marie Croix is the leading woman and makes a nice appearance.

BILLY BOWMAN.

WATERTOWN, N. Y.

BIJOU (J. W. Ludlow, mgr.).—Edward Pring, mimic, a good act carefully presented; F. T. Britton, impersonator, should confine himself to character work; Grace Lamb, soprano, excellent.—WONDERLAND (J. B. Shafer, mgr.).—Musical Monarchs, good; Jeanette La Blanc, soubrette, dainty; Hattie C. Ramsey, vocalist, always good.—STAR (W. P. Lauder, mgr.).—Vernon Sisters, elaborately costumed and unusually clever; C. L. Cobb, Ill. songs.—NOTE.—Bijou has been leased by J. D. Mullen, J. W. Ludlow succeeds O. W. Hesselgrave as manager. The recent acquisition of Wonderland, Troy, makes five picture houses controlled by Mr. Mullen. All the houses are on the Verbeck circuit. ODELL.

WHEELING, W. VA.

"WONDERLAND" (H. W. Rogers, mgr.).—The Reva Larsen Troupe, acrobats, big feature, marvelous work, well liked; Finn Bros., dancing comedians, good act; Quinn and Ford, good; Donnelly and Rotella, travesty, very good; The Robinson Opera Co., at Wonderland, opens 11.—BIJOU (Geo. W. Shafer, mgr.).—Closed last week. The Bijou management will open the new Victoria some time in the early fall.—WHEELING PARK opens 3, Geo. McLaughlin, mgr. Claude Nelson, asst. C. M. H.

WORCESTER, MASS.

POLI'S (J. C. Criddle, mgr.).—Wood and Lawson open the bill, singing and dancing, very good; Julie Ring and Co., "The Wrong Room," full of life; Harry Breen, clever line of song; Lucy and Lucier and Co., "The Fool's Errand," good and went well; Roman Opera Co., one of the best companies seen here; Leona Thurber and her "Blackberries," went big; Yamamoto Brothers did some very difficult feats on the wire. W. M. SHERMAN.

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Be one of the first to sing a song that you will surely make popular and that cannot help but make you popular with the audience.

SLIDES are ready; PROFESSIONAL COPIES are ready; ORCHESTRATIONS in FIVE keys are ready, and if any of the five keys do not suit you we will put it in a key that does. The REGULAR COPIES are ready for the trade; EVERYTHING is ready.

Now Let's All Work Together and Make This One Grand Success YOU HAVE DONE IT FOR US BEFORE, AND WE KNOW YOU WILL DO IT AGAIN.

We want everyone who can possibly do so to call at our New York Office, at 131 West 41st Street, and get a copy of "There Never Was a Girl Like You." Mr. Gumble and his nine assistants are always more than anxious to see you and ready to wait on you.

If you are not in New York City, and you don't want to take the trouble to write us a letter, you can get Professional Copies and Orchestrations on presenting the coupon below at any of our branches or music departments controlled by us, and in fact at any place where music is sold.

On presentation of this coupon, kindly give bearer a copy of "THERE NEVER WAS A GIRL LIKE YOU." Mail this coupon to our New York office, and we will return you a copy in its place.

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VOL. X., NO. 9.

MAY 9, 1908.

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Cincinnati "Commercial," April 27:

"The best show of the season at the People's."

Cincinnati "Enquirer":

"Pat's in town again with another good show at the People's."

(Col. Montgomery Physter).

INDIANAPOLIS "STAR" (Morning Paper),
April 17, 1908.

"When Pat Reilly's name adorns a burlesque program it means that something good is to be seen and those who attended the Empire last evening were not disappointed. Reilly and Woods' Big Show was the attraction and it was big in more than title. IT IS SO FAR ABOVE THE AVERAGE BURLESQUE ENTERTAINMENT THAT IT IS COMPLETELY IN A CLASS BY ITSELF."

CLEVELAND "PRESS," May 5.
STAR.

"Pat Reilly is pretty much the whole show at the Star, where Reilly & Woods' Big Show is holding forth this week."

CLEVELAND "LEADER," May 5.
Star Theatre.

"Pat Reilly has been coming to the Star for many years. His visits, though, have only made him the more welcome, for he has a brand of Irish fun that always takes with his audiences. It is noisy and sputtery as to talk, but highly entertaining, and, though he has many rivals, he is unapproached in his style."

CLEVELAND "PLAIN DEALER," May 5.
"Pat Reilly is a never failing favorite at the Star. As an exponent of Irish comedy he has few equals in burlesque, and in this season's offering by the Reilly and Woods' Big Show he is at his best."

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VARIETY

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MAY 9, 1908.

PRICE TEN CENTS.

"PLAY OR PAY" CONTRACTS ISSUED BY UNITED OFFICES.

**Board of Directors of the Large Agency Make New Rules.
No Shifting or Cancellations of Acts Without Artists'
Consent. Artists Must Live Up to Contract.
"Black List" for Opposition Players.
E. F. Albee Sole Head.**

If a manager wishes to cancel an act, shift or postpone its time, it can only be done with the consent of the act itself, and if the act declines to accept a cancellation, shift or postponement, the manager must play or pay. (Text of a resolution adopted by the Board of Directors, United Booking Offices, May 6.)

The first step in the thorough organization of the United Booking Offices, and a large step forward in the systematizing of the managerial end of vaudeville, was taken on Wednesday when the Board of Directors of the agency met for its monthly conference, the last before the latter part of August, next.

All the managers connected with the United were present in person or by representative, excepting M. Shea, of Buffalo, who delegated a proxy over the long distance telephone.

Three meetings were held during the day. The board meeting convened in the morning. During the afternoon, at a gathering of all the managers, E. F. Albee and Percy G. Williams made addresses, and in the evening, the larger managers held a meeting of their own.

It was officially given out at the United Offices after the meetings that a resolution had been passed by the United's Board of Directors to the effect that all managers booking through the United would hereafter be compelled to play their contracts, as written, or pay the artists. No cancellation could be made by a manager after the contract was signed, and all managers are required to furnish a bond to the United to protect the agency for the salaries of all artists booked through it.

The resolution, which went into effect on the day passed (Wednesday), also provided that any and all acts playing an opposition theatre to any house booked

by the United could not be engaged by any United manager, without the specific consent of E. F. Albee, the general manager, who was declared to be the sole arbiter of all matters connected with the Offices. It was resolved at the same time that any manager playing an act declared "barred" by the General Manager would be subjected to a fine equal to the weekly salary of the act played, the penalty to be paid into the treasury of the United, and the bond mentioned, which is for an amount in proportion to the size of the house and cost of its weekly bills, is exacted to cover this contingency also.

The "barring" portion of the resolution applies only after Wednesday. It is not retroactive, and no acts appearing in opposition houses previous to that day will come under the ban.

In return for the "play or pay" contract ordered by the Board, the managers will demand that artists live up to their contracts implicitly. Once the contract is signed by the artist, the manager becomes the sole director of his services during the act's stay in his theatre.

Disputes and other questions arising under the contract must be submitted to Mr. Albee, or in his absence, to Mr. Williams, the business manager, and the decision rendered must be abided by by the manager.

The United Booking Offices, Mr. Albee or Mr. Williams will not interfere or concern themselves in the contract after it
(Continued on Page 19.)

TWO ADJOINING HOUSES BUILDING.

St. Louis, May 7.

There are two theatres which will be devoted to vaudeville next season now being built here. They adjoin each other, just across the street from the Grand Opera House.

O. T. Crawford, W. H. Miltenberger, A. M. Fumberry and Frank Talbot are interested in one, which will seat 1,700.

The other is owned by E. J. Kellerman, a local politician. Both will open in September, offering variety shows at popular prices.

GRACE HAZARD SCORES HIT.

(Special Cable to VARIETY.)

London, May 5.

Grace Hazard, the American character change singer in "Five Feet of Comic Opera," opened yesterday at the Empire (Moss-Stoll), Birmingham, and made an instantaneous hit. Her act is a real novelty for us.

Miss Hazard will play in England for four weeks only, going to Germany, where she will study for her voice under an able teacher, returning to New York in the fall.

HARRY KELLY WITH COMPANY.

On June 15, in New York City, Harry Kelly, the star of "His Honor, the Mayor," will be introduced into vaudeville by Wesley & Pincus.

Mr. Kelly will have for an assistant Madeline Marshall and a crowd of "ponies" from the show.

As an innovation, the act will carry its own drummer and cornet player for the vaudeville orchestra, having also its own musical conductor.

The vaudeville entrance of Mr. Kelly and his company will come immediately after the close of "His Honor, the Mayor" at the Auditorium, Chicago.

JESSIE BUSLEY GOES IN.

Within the month, perhaps, Jessie Busley will appear in Chicago with the Clyde Fitch sketch, "The Manicure and the Maid," which Georgie Lawrence played in for a short time early in the season.

Miss Busley has been playing in "The Bishop's Carriage" out West. Her vaudeville engagements will be under the direction of M. S. Bentham.

CONTRACTS TO BOOK NEWARK.

A booking contract was entered into this week by the William Morris office with William H. Currie, of Newark, N. J., giving Morris the booking privilege for the new vaudeville theatre to be erected in that city, at the corner of Market and Beaver Streets.

The builders have agreed to complete the house by September 21, when it is now scheduled to open. It will have a seating capacity of 1,900.

The new house will be located on the site lately purchased in Newark at a reported price of \$450,000, and said at the time to have as an interested party, John P. Martin, the former treasurer of the United Booking Offices.

The new Newark house will play vaudeville in opposition to Proctor's, now there.

THREE-CENT MOVING PICTURES.

Chicago, May 7.

The scale of admission at the Haymarket for the moving picture shows is 3, 5 and 10 cents.

Fifteen cents is charged for a seat in the boxes.

LOOKING LAW OVER.

Boston, May 7.

Thos. J. Barry, the attorney for Stair & Wilbur, is making a careful study of the "Sunday Law" lately passed and signed. Whatever decision Mr. Barry arrives at regarding it will be accepted by the local managers. The law goes into effect on May 11.

LONDON'S LIVELY COMPETITION.

London, April 28.

There is lively competition now on between the music halls for acts, and salaries are mounting quite high. The Pavilion, Palace, Empire, Alhambra and Coliseum are all operated by different interests, giving the opposition an impetus of no small moment whenever a likely number appears over the vaudeville horizon.

The Pavilion particularly is after "startlers" and is setting the pace for the others, which must be followed, the lead set by the Palace, with the consequent big business done there, having its effect upon all the variety managers.

PROSPECTS FOR GOOD BUSINESS LOOK BRIGHT FOR NEXT SEASON

Martin Beck and Percy G. Williams Express Satisfaction with Next Season's Outlook Before Leaving for Europe.

Percy G. Williams and Martin Beck, two of America's leading vaudeville directors, left for Europe together on the "Amerika" Thursday. Before leaving, they gave to a VARIETY representative their opinions on the vaudeville prospects for next season. Both agreed that vaudeville was not affected by the present business conditions and reverses throughout the country more than any other form of amusements. Messrs. Williams and Beck expect to return to New York in July.

"Vaudeville from the box office will be all right next season," said Mr. Beck. "I look forward to favorable conditions, but I will say this: that improvement should be made by artists in their acts. I don't mean to convey that any salaries should be cut. Instead, acts should bring their vehicles up to the full value of what they are now receiving.

"Vaudeville is progressing, and our audiences are becoming educated. They demand something better each season, and that 'something better' should be supplied by the acts themselves. They should give us more value for the money."

Mr. Williams' remarks were mostly upon the conditions governing for the greater part of the present season "This has been a disastrous season for the smaller managers," said Mr. Williams in part. "Next season the larger houses will be just as prosperous, and I do not expect any decline in business for them, but the smaller houses may suffer. There will be plenty of room for new acts, and the general situation will not be greatly changed."

Asked as to whether one of the purposes of his trip was to secure foreign acts, Mr. Williams made no reply.

A large crowd waved handkerchiefs to the managers from the pier as the boat moved down the bay.

MARTIN WILL OPPOSE PROCTOR.

Washington, May 7.

Two New York men have arranged with local capitalists to build a theatre in this city with a seating capacity of 1,800 for vaudeville at popular prices. It is said that one of the promoters was formerly connected with the United Booking offices. Everyone concerned maintains deep secrecy.

Elizabeth, N. J., May 7.

Martin & O'Hare, who have a picture show place here, have leased a plot next door, 80x120 feet, and will build a \$35,000 theatre on the ground. It will play vaudeville next season.

The present Proctor house has been condemned to make way for the Pennsylvania tunnel and will pass out of existence within a year, leaving the field to the new theatre.

Martin & O'Hare is the firm connected with the new vaudeville house to be built in Newark. John P. Martin is given the credit for having put the Newark deal through.

Investigation of the Elizabeth report by

a VARIETY representative brought to light the information that Martin & O'Hare are behind the new vaudeville theatre to be built in Washington and mentioned in the above dispatch.

Mr. Martin lately resigned his position as treasurer of the United Booking offices. He and C. T. O'Hare had played vaudeville in the Perth Amboy (N. J.) Theatre until the house was recently taken over by a small corporation.

With the branching out of the firm into larger transactions, requiring the investment of a considerable amount of money, it was conjectured among the vaudeville people this week that Mr. Martin had behind him in the firm's dealings someone of much wealth.

LEONHARDT LEASES DORIC.

On Wednesday of this week, Harry Leonhardt leased from Jesse L. Lasky & Co. the Doric Theatre, Yonkers, for a term of fourteen years.

Possession will be taken by Mr. Leonhardt on August 31 next. Vaudeville of the best will be the policy thereafter, is Mr. Leonhardt's only announcement, save that the leasing of the property will prevent his contemplated trip to Europe with Mr. and Mrs. Frank Fogerty this month.

The Doric was leased by Lasky & Co. from the corporation formed by Henry Myers, who previously was the manager. It has played vaudeville for the past three years.

SUNDAY COMPLAINT DISMISSED.

R. E. Irwin, manager of Keith-Proctor's Fifth Avenue, was served with a summons for permitting dancing to be indulged in by Ethel Levey and Bert Leslie and Company last Sunday.

On Tuesday, before Judge Steinert, at the Police Court examination, the charge was dismissed, Mr. Irwin stating he had had no knowledge that there would be a violation of the law in the performance.

TWO "NAME" COMBINATION.

A possible vaudeville combination for next season, composed of Blanche Ring and Jefferson De Angelis, has been offered the managers by Frederick Edward McKay at what the managers claim is a prohibitive price.

The nature of the offering the two legitimate lights would give has not become known, but the doubling up of "names" in one act has not apparently enthused the managerial end.

AMERICAN ACT SIGNED.

It was announced at the Morris office this week that Rita Redmond, a singing comedienne, had been given a contract for twenty weeks next season over the Morris Circuit.

Miss Redmond is the first American act to be signed. A short time ago it was reported that Collins and Hart had been engaged for next season by Morris, but this proved to be untrue.

SHEA IN "THE BELLS."

With a scissored production of "The Bells," carrying seven people, Thos. E. Shea, the tragedian, will play a few weeks in vaudeville at the commencement of next season, proceeding forth after Election at the head of his own company in the legitimate houses outside New York, where Mr. Shea is immensely popular.

The Casey Agency has charge of the vaudeville arrangements.

PICTURES IN 50 CAHN HOUSES.

By June 1 there will be fifty theatres on the Julius Cahn circuit of legitimate houses playing moving pictures, with a vaudeville act or two, said Ed. Bloom, the general manager for Mr. Cahn, this week. In a few of the Cahn houses the experiment has been gone through during the season ending and proved gratifying in the outcome.

Mr. Bloom, in answer to an inquiry by a VARIETY representative, replied that he did not consider that picture places had affected the attendance at any of his legitimate theatres to any extent, although in a few places they might have caused some falling off in gallery attendance.

The circuit's plans for next season, said Mr. Bloom, would overcome this wherever it might exist, as four reels of moving pictures would be offered as entre-act entertainment. "First run" films only would be shown, giving an advantage over the smaller picture places which used only "third run" pictures.

Delving into the moving picture phrase of theatricals, Mr. Bloom recalled the days of the H. R. Jacobs-F. F. Proctor "10-20-30" circuit in the early '80's. At that time, remarked Mr. Bloom, the cry was that the Jacobs-Proctor houses sounded the death-knell of the show business.

Time passed, and the "ten-twenty-thirty" proved it had brought into theatricals a new class of theatre-goers; those whom the higher prices of other attractions had kept away from the show houses.

So, in a sense, said Mr. Bloom, he believed the "picture shows" were educating a certain class of people to whom their cheap prices appealed to the theatre proper. From the five and ten-cent admission, they would graduate to a higher plane, urged on by a desire to see real plays. "Pictures" would also educate the young to favor the theatre at a much earlier age than in the past was another comment made by Mr. Bloom, who was very optimistic on the conditions to ensue next season in theatricals.

He says political battles are now fought in the newspapers instead of with torchlight parades and fife and drum corps, as in previous years. The Presidential campaign would have no appreciable effect upon the show business, according to him, and would not interfere with the Cahn Circuit's customary manner of opening a season.

DECORATED GIRLS CAUSE LAUGHS.

Boston, May 7.

B. F. Keith has replaced his ticket sellers with girls, dressed up in May Day costume of flowers, etc.

The girls are all right, but their decorations cause laughter.

OPERA OPENS AMERICAN.

William Morris, Inc., made its metropolitan debut as a theatrical manager on Monday evening, when the American Theatre, with Ivan Abramson's Italian Grand Opera Company as the attraction, commenced its career as one of the Morris Circuit.

The Opera Company is playing the theatre under a percentage arrangement for four weeks, after which it will be closed until the fall, when vaudeville will be the policy. The roof of the American will not be opened this summer.

A large audience greeted the opening opera ("Aida"), and the performance ran very smoothly for a first show under a new management having but one week to grow accustomed to the theatre, and place it in condition. The foyer has been decorated with plants and palms, new furniture is about, and the attaches in new pretty green uniforms. Repainting all over the theatre gives it a bright look.

E. F. Rogers, the general manager of the Morris Circuit, supervised the opening of the American. The house staff is Wallace M. Pepper, acting manager; Jas. V. Clifford, treasurer; Will D. Waldon, assistant treasurer; John Pinkler, superintendent; John Gilman, stage manager; James McBride, doorman, and Tom O'Brien, back-dorman.

Some of the staff were formerly under Mr. Rogers while the latter was a Keith-Proctor manager.

Admission during the opera engagement ranges from \$2 to 25 cents.

"SUNDAYS" AT AMERICAN.

Sunday night vaudeville concerts will be resumed at the American Theatre this season, beginning to-morrow, by William Morris, Inc. For some years vaudeville on Sunday has been given there under the management of Ted Marks, who had the house only for that day of the week.

The Eighth avenue lobby, of considerable area, may be closed, and remodeled into a moving picture place. It is understood an offer has been made the company of \$12,000 yearly rental for the space by a picture concern. It is likely that the Morris company will operate the picture show itself. The lobby flooring will be lowered and other necessary repairs made.

The closing of the Eighth avenue entrance will leave but the Forty-second Street side for the theatre proper entrance.

VICTORIA A "SUNDAY" VICTIM.

Kansas City, May 7.

Vesta Victoria, the English singing comedienne, upon her first appearance in Kansas City was visited by the police, who placed her in technical custody for appearing on Sunday. Miss Victoria said she didn't understand the American legal procedure, and continued on singing, the interference with her act having occurred at the night show. It is just one of the thousands of "Sunday" cases which have occurred here during the season.

Next week Miss Vesta will play the Orpheum, Omaha, closing her American tour.

Emma Francis sails on May 28 to open at the Folies Marigny, Paris, June 14, for eight weeks.

VARIETY

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E. F. Albee has done something.

When the general manager of the United Booking Offices caused the "play or pay" resolution to be passed by the board of directors, he did more for the artists and for vaudeville contracts than all the courts have ever done or could do. Now, Mr. Albee, make the managers observe it.

We have said before, and we say again, that the systematizing of the vaudeville managers will be the best thing that could happen for the artists. The first move of the United managers supports this theory. The United's board of directors has said that a contract is a contract. Before it was nothing better than a penciled memorandum on a celluloid cuff.

A contract is a contract, and it doesn't necessarily have to be in writing. But when names are signed to a written agreement, there should be no grounds to evade the conditions, excepting upon the plea of fraud.

The United has given due notice that it will "bar" acts playing opposition. We are of the opinion that the United means exactly what it says, but the agency cannot expect to tie up the vaudeville artists unless it supplies engagements, or contracts. An artist cannot buy food on expectations, and unless the United will give prompt decisions to acts as to whether they will be played, there will be acts accepting time offered, regardless of who offers it. "A bird in the hand is worth two in the bush." The United might go one point further just at the present time, and adopt the "yes" or "no" system of doing business.

The placing of the affairs of the United under one man's direction should inure to the benefit of the artist and work for the good of the agency. The United is a big, unwieldy concern, and needs a steady, firm hand at the helm. Mr. Albee, as the Court of Appeals of vaudeville, has in front of him a great opportunity to win the friendship and the respect of the artist through maintaining always a just attitude. If Mr. Albee doesn't care for the friendship and respect of the artist, with whom he must continually transact business while in vaudeville, then Mr. Albee will not obtain it. To hold a feeling of antagonism against the artist as a whole will surely swerve anyone in his judgment and actions.

The friendly feeling is a big thing, Mr. Albee. We think we have said before that the confidence of the vaudeville artists might be sufficient to kill off opposition before it fairly started. At least it is worth money at all times, and that's something to be considered.

Treat the artists well and fairly, like humans, and if the general manager of the United cannot give his personal attention to complaints, he should appoint someone who could; someone who has a conciliatory disposition; someone who can give an artist an impression he is living by his own grace, not by the grace of the United Booking Offices, and someone who is human himself.

We have no desire to suggest, even were we capable of doing so, as to how the United Offices should be conducted, but we do know that we hear a great deal more regarding the inner workings than Mr. Albee, for we see the artists often. If it were known that secret practice would be followed by instant dismissal, and discourtesy bring the same result, the sun would probably shine all day on the eighth floor of the St. James Building. Now it comes out once in a while, when led by a contract.

With the United started upon its reign of reform, and the Western Vaudeville Association, through Martin Beck, having pledged itself to reforms as well, next season doesn't look so bad after all. Before taking a boat on Wednesday, Mr. Beck informally stated that upon his return an announcement would be made by the Orpheum Circuit, giving the hours when appointments by artists could be made to interview the heads of the Orpheum Circuit.

We understand that recent happenings among United managers, where bidding for acts and booking of acts playing opposition were involved, have been wiped off the slate, and a fresh start made under present conditions. This statement is made for the information of any artist who might rely upon past recorded vaudeville history.

Regarding next season the outlook is not even heavily laden. "Moving Pictures" are nearly proven a flash in the pan in the smaller places where shown in a former vaudeville theatre, and that conditions will almost surely reach into the large cities, although taking a longer while to assert itself where the population is so much greater.

Reports of new theatres building, other houses making plans to install vaudeville, and the rapidly growing accounts of houses which changed a vaudeville policy for pictures, reverting to variety once again, do not presage an ill future.

The news columns bespeak an opposition. The Morris Circuit is apparently assured. It may not be large or formidable at first, but there will be a Morris Circuit, without doubt, that when started will attract other houses to it, and perhaps even before. Mr. Morris personally seems so confident he remains away from his office for two months. His absence is about the best indication of an opposition circuit arising.

In Sunday's newspapers the presence of "Karno's London Fire Brigade" was announced for the Keith-Proctor 125th Street Theatre this week. The act is not a Karno property, and Alf. Reeves, manager for Fred Karno in this country, protested to the Keith-Proctor office. He was informed that the billing was due to the mistake of a subordinate, and there had been no intention of making capital out of the Karno name.

The vaudeville agents are always in the limelight. We believe in agents; honest, reputable, painstaking, business-like agents, not "graffers." There have been some ugly stories around of late about agents—not all—but some. They have been accused of "holding up" acts and prospective acts for large sums on the promise to secure time. This is either petty or grand larceny as the amount may be, but in either case, it is plain stealing, and the quicker the grafting agent who attempts it is placed beyond the power to repeat his theft, the better it will be for the vaudeville business.

The managers' talk about agents is mostly said for the managers. It must be a pretty shrewd and astute artist who can hope to cope with a manager direct. The artist is not constituted for that experience, and the women of the profession are entirely unfit. Each and every woman in vaudeville having an act of her own should have an agent to look out for it. Women should not have to hover about agencies guarding their own interests. Agencies are no place for women, and the more quickly they appreciate that, the better off they will be in all respects.

An act, unless it is absolutely confident of being capable of taking charge of its own affairs, should have an agent—and the only kind is the honest, reputable one. The dishonest agent simply kills himself. Vaudeville is not so wide that even small things can remain hidden beneath the surface. A good reputation advertises itself, and the act should experience no difficulty in locating the proper person for a representative.

It is almost with regret we feel obliged once more to refer to the critical side of VARIETY. The last time this occurred, a man, not accounted an idiot by any means, said to us: "Say, I read that stuff about criticism, and it sounds goods, but I've heard about people telling how honest they are, with a brass band attachment." We thought that would cure further printed remarks about the policy of the paper, as far as the criticisms were concerned, but recent events, in more than one particular, impel us to further explanations.

If VARIETY's reviews are of any value to the paper, purely as reading matter, they must be at least truthful accounts. If the criticisms are holding any readers, it must be because they are truthful. We prefer one reader to one advertiser. The reader remains with us, and in time he will compel the advertiser to patronize the paper. The advertiser must place his advertisement where it will be read. We have not and will not sell our reading columns to the advertiser. If he expects that, he may as well keep his money. Neither in criticisms or news will we prostitute VARIETY.

That is as simple and as plain a summing up of our policy as we can make. We have tried not to be harsh in the reviews, and we have succeeded. We have tried to be honest in the critical opinions in the belief that would mean readers, and we think that we have succeeded, but when we are informed a man—not an artist—who took the trouble to come into our office, asking us to keep up the stand we were then making and which he knew was costing us thousands of dollars in lost advertisements through it, goes so far as to say VARIETY is attempting to coerce artists into advertising on the promise of a good or poor review, we believe we are justified in once more setting forth these facts.

As regards the advertiser in general, who is dissatisfied with a criticism, whether directly or indirectly affecting him or her, we say frankly, we are sorry. The criticism may wound the pride on the one side, but if the advertiser fails to give us patronage from then on, we are the sufferer in pocket through our own act—and by far the greater loser. But if, by telling the truth, we have gained one reader, we prefer that reader to all the advertisements we may have lost.

Alice Lloyd and the McNaghtons were booked for a return date for June 22, after the Monday night show at Buffalo this week, where the two acts are. Pat Casey made the contract with Mike Shea.

Emma Janvier opens at the Fifth Avenue May 18.

MINNEAPOLIS CONTRACT SIGNED.

Minneapolis, May 7.

Contracts were signed this week between local men and the Columbia Amusement Company (Eastern Burlesque Wheel) of New York for the erection of a burlesque theatre in this city, in readiness for opening by next fall. The site is opposite the Bijou.

At the offices of the Columbia Amusement Company, in New York, the above was confirmed. It was stated that a deal would be closed before the week ending for the erection of a house in Louisville as well, the Hopkins Theatre there having been lost to the Eastern people, as reported last week.

TWENTY-SEVENTH WEDDING ANNIVERSARY.

Chicago, May 7.

Mr. and Mrs. Phil Sheridan, have just celebrated the twenty-seventh anniversary of their marriage. Mrs. Sheridan has retired from the stage and takes pride in her poultry collection at her home in Bath Beach, L. I., while Mr. Sheridan tours the country with his "City Sports."

Mr. Sheridan states that his regular season closes in Detroit next week and will be followed by four extra weeks in Toledo, Cleveland, Buffalo and Toronto.

Barnes and Lawrence, Arline Bliss, Mr. and Mrs. Stanley and Harry Courtland have signed with the show for next season.

TWO SHOWS NAMED.

"Fads and Follies" will be the title of the renamed "Bachelor Club" next season, which Charles B. Arnold will have under his own management. The former name will be discontinued.

R. K. Hynicka's new show on the Eastern Wheel will be called "The Serenaders."

Both the additions to the wheel's list of titles will be produced by Ed F. Rush, of Weber & Rush, together with the firm's own four burlesque attractions.

Weber & Rush's "Parisian Widows" will have two new pieces, "Mrs. Green's Boarding House" and "C. O. D." "The Bon Tons" will have a new burlesque, entitled "The Round-Up of the Squaw Man," written by Lee Arthur and Mr. Rush.

BARNEY GERARD'S "BAREFOOTER."

St. Louis, May 7.

Last week Barney Gerard, manager of Miner's "Bohemians," billed "Mlle. LeBeau, 'barefoot danseuse,'" and it started some talk about town. Since Mildred Howard de Grey danced on her tootsies au naturel, it hasn't been done for publication. Mr. Gerard's effort was to test a revival. Barney will "pull" it on Des Moines this summer. That town will fall for anything.

It is rumored that Barney Gerard, manager of Miner's "Bohemians," has already signed contracts to take a show of his own out on the Western Burlesque Wheel next season.

STOCK BURLESQUE CIRCUIT.

Chicago, May 7.

Joe Oppenheimer will again operate a summer stock burlesque circuit. Mr. Oppenheimer will open companies at the Avenue, Detroit, and Folly, Chicago, on May 24; Star, Cleveland, May 25.

The houses will run all summer, unless something untoward occurs, and the companies will alternate weekly in the respective houses.

CHICAGO'S CHORUS GIRLS' SCHOOL.

Chicago, May 7.

Chicago is not to be outdone in the discipline of choristers for burlesque organizations. A school of instruction, with Millie De Forrest in charge, will be started in about a week, and the damsels aspiring to enter the coryphee ranks, but reluctant through having no experience, need not worry.

J. A. Sternad, booking representative for the Empire Circuit (Western Burlesque Wheel), who proposes to have a corner on the chorus girl market, with a view of selecting choice allotments for the various shows, says so himself.

WAYBURN STAGING "THE TRAVELLERS."

Ned Wayburn will "put on" the dance numbers in "The Travellers," the new Western Burlesque Wheel show to be placed on the circuit next season by Herman Fehr under the direction of Charles J. Burkhardt.

Mr. Burkhardt came to the city this week to look around, also to give attention to some matters connected with the new organization. He stated "The Travellers" would be outclassed by no company, as he had been given a free hand by Mr. Fehr.

GOING IN FOR AUTOS.

Automobiles look good to theatrical managers, both from the inside of the machines and the business. This week Weber & Rush secured the control of the "Zust" output in this country and are now actively engaged in promoting that make of buzzers. The "Zust" is an Italian machine. It is second in the around-the-world race.

WATSON ENGAGES GIRLS.

William B. Watson has signed contracts with 28 girls for his burlesque organizations next season. The list includes: Mulline Sisters, Rhoma Scholes, Mabel White, Lulu Leslie, Marion Lee, Ida May, Harriet Dailey, Ella Barrett, Minnie Remington, Tay Hanvey, Eva Goodale, Edith Crawford, Tony Devere, Pearl Davis, Jennie Perrine, Batchelor Sisters, Anna Carter, Mlle. Fayette, Edith North, Clara Magnan, Mabel Hall, Wayne Sisters, Margaret Sheridan, Rose Devere, Mertice Newton, Irene Gregg, Omega Stommer and Sadie Farifield.

Contracts have also been passed between Watson and Billy Spencer, Smith and Chmapien, Charlie Johnson, Symphony Quartet, Ed. J. Perrinel, Herbert the Frogman.

NAT CARR MARRIES.

Just before "Wine, Women and Song" came into the American, New York, for its recent engagement, Gypsy Longworth, a member of the company and formerly with Hap Ward, was married to Nat Carr, brother of Alexander Carr and leading comedian of the M. M. Thies musical show. News of the wedding did not leak out until the company had departed for the West. Mrs. Carr was one of the show girls. She has retired from the stage since her marriage.

COMPOSER AND WRITER SIGNED.

Maurice Levi, the composer and bandmaster, and Harry B. Smith, the librettist, signed contracts this week to place their compositions hereafter with the Cohan & Harris Publishing Company.

CUTTING DOWN "PAPER."

Chicago, May 7.

An effort is being made here to do away with the bill posting tickets and the traffic in lithograph passes. At a meeting of the Theatre Managers' Association the following resolutions were adopted, to take effect immediately:

"That all theatres limit the number of stands put out to 100 and the number of eight sheets to 200.

"That all downtown theatres discontinue the use of window lithographs and all window display work, except photograph frames.

"That all downtown theatres discontinue promiscuous job posting and sniping and confine themselves to posting on their own individual boards.

"That all theatres limit the newspaper advertising to not more than fifty lines, single column, on Sunday, and ten lines, single column, daily."

STAR AND GARTER CLOSSES.

Chicago, May 7.

"Vanity Fair" closes in St. Louis this week. The show was scheduled to play the Star and Garter next week. As a result the new Hyde & Behman Theatre on West Madison Street will remain dark probably until the fall season.

COLUMBIA'S NEW HEADQUARTERS.

The office of the Columbia Amusement Company was moved on Monday from 1358 Broadway to the new Gaiety Theatre Building, at Forty-sixth Street and Broadway.

The new offices are prettily decorated and furnished, but the building is not yet completed, and entrance is to be had only by climbing over the builder's debris.

Sam A. Scribner has taken possession of his private office in the suite, but is handicapped by the necessity of climbing to and from his desk by means of a rope ladder.

PREPARING FOR SECOND TRIAL.

The Sparrow Company, of Montreal, Canada, which recently tried a big damage suit against the Eastern Travelling Managers' Association in the United States Courts, seems to have no intention of letting the matter rest. The first trial resulted in a division of the jury, and the case was declared a mistrial. The second trial opens Monday in the United States Circuit Court for this district.

No first hand announcement was made by the Sparrow people as to their future plans, although it was generally understood that they would return to the fray. They made their first move this week, when a commission was appointed to take the testimony of Rankin Jones, general attorney for the Empire Circuit Company, in Cincinnati. Mr. Jones appeared as a witness for the plaintiffs in the original action. John B. Stanchfield will again conduct the defense. House, Grossman & Vorhaus will appear as associate counsel.

WRITING NEW PIECES.

For "The Washington Society Girls" next season, two new pieces are now being written by the show's owner, W. B. Watson.

They will be entitled "Always Being Shadowed" and "Revenge is Sweet."

THE MANAGER'S ROMANCE.

Cincinnati, May 6.

Harry Pierong passed through Cincinnati a week ago and local gossip has been busy with a story of his coming marriage ever since. From the story that has been going the rounds it seems the manager of the Orpheum Road Show will wed Genevieve De Celle in Los Angeles when he goes back to the coast shortly.

Ten years ago, when both young people lived in Cleveland, it was reported that they were engaged, but a lovers' quarrel broke the match off. They did not meet until a chance brought them together while the Orpheum show was playing in Los Angeles recently. The old quarrel was made up and the couple resumed the courtship where it had been interrupted.

SUMMER BURLESQUE IN PHILA.

Fred Irwin plans a summer campaign in Philadelphia for his burlesque companies. A revue will open at the Casino, May 25, the cast being a composite of his two burlesque companies in the Eastern Wheel, "The Majestics" and "Big Show."

Mr. Irwin declares that he will have fifty people on the stage, making the biggest burlesque show ever played. A revised version of the entertainment given by the "Big Show," rewritten into a light musical revue will be the offering. If the scheme is successful during the early weeks, an effort will be made to hold it at the Casino for a summer run.

WOULDN'T ACCEPT CUT.

Toledo, O., May 7.

Billy Noble and Jeanne Brooks have resigned from Weber & Rush's "Parisian Widows" Company, which is playing here this week. This followed the announcement of the managerial firm that owing to the falling off in business at the tail end of the season there would have to be a reduction of the cost of the show. The two principals declined to submit to a curtailment of salary.

GEORGE DUPREE EXONERATED.

Philadelphia, May 7.

In the criminal court this week George Depree, a brother of Jeanette Dupree, was discharged and exonerated of the charge of conspiracy, entered against him some time ago and arising out of the Watson-Dupree divorce proceedings.

ORGANIZED FOR ONE WEEK.

A newly framed up burlesque show is the attraction at Miner's Bowery this week. The production was staged by Tom Miner to fill in the week left vacant by the cancellation of "The Rialto Rounders." It is called "The Big Sensation" Company.

Carnival of sport and amateur nights are given as extra attraction this week.

BEN WELCH WEDS.

Pittsburg, May 7.

During Ben Welch's engagement at Hammerstein's, New York, last week, he was quietly married to Jeannette Harris, a New York girl, but the news of the wedding did not become known until he reached here Monday.

He is playing at the Grand Opera House. Mrs. Welch accompanies the character comedian.

NO MORE AGENCY PROBLEMS.

The annual report of the New York License Bureau, just issued, makes but perfunctory comment on the theatrical agents' department, there being no longer any "agent question," according to the commissioner.

"More theatrical agencies have been licensed this year than last," says the report, "and there have been fewer complaints. The principal theatrical agencies are co-operating with this office in the stricter enforcement of the law, and their co-operation has been found valuable. A result of it is that the abuses existing because of the unlicensed 'club agents' have been reduced to a minimum, these 'club agents' having been forced either to take out licenses or to do their business through regular licensed agents; a condition which redounds to the advantage, not only of the performers engaged, but to the persons to whom they are furnished.

"It is now a fact that a young woman seeking an engagement on the stage can transact business with any licensed theatrical agent in the city with the full assurance that her rights are protected and that the employment to which she may be sent is thoroughly reputable."

Many of the prosecutions conducted by the bureau have been based upon information furnished to the bureau against illegal agents by the reputable commission men. During the year just passed 124 licenses have been issued, and it is calculated that there will be a dozen more this year. This is against 62 licensed agencies in 1906. There have been four prosecutions for conducting agencies without a license. In each case the offenders were forced to take out a license, one of them being fined \$50.

AGENTS SCRAPPING.

The vaudeville agents have an eagle eye out for one another these days, if the observations of the commission men give any clues. There is always a rivalry among the agents, and with the spring season here, which brings forth the vaudeville buds together with those who have bloomed forth before from the legitimate, as well as some who have "died" after blooming, the agent fellows who fix the dates are on the go.

Every act booked of late was "negotiated" or "thought about" or "communicated with" by any number of the five per centers, and from the feeling expressed by several there will yet come to light an internal warfare among the agents, each striving to secure business, disregarding whose business it is.

200 ACTS ON QUI VIVE.

It was estimated this week by a foreign agent that at least 200 American acts were either on the point of proceeding to Europe "on a chance" or were in negotiation for an appearance over there. The proportion was just one-half, said the agent. About 100 were in process of negotiating and confirmation, while there would be 100 who would sail without having any fixed time.

The agent making the estimate had applications from 35 acts for foreign time. Of these, 21 were being considered by the European managers. The applications for time abroad from native numbers would double this estimate, it was said.

MISS VICTORIA ASKS NEW TRIAL.

Counsel for Vesta Victoria this week appeared in the Supreme Court and moved for a new trial of the action brought against the English comedienne by Bert Cooper, who alleged that a large amount was due him under a claim for commissions for Miss Victoria's American vaudeville bookings. Hearing will be had Monday.

On the original trial of the suit, Mr. Cooper received a substantial judgment. This was later appealed. The appeal is still pending. Meanwhile Miss Victoria asks for a new hearing, claiming that since the first action, she has found new evidence which alters the complexion of the matter.

This evidence is understood to be in the form of affidavits by two persons who claim to have heard Mr. Cooper say that he never expected to receive any compensation for his efforts in Miss Victoria's behalf. Application for a rehearing of the matter will be opposed by Mr. Cooper's attorneys, House, Grossman & Vorhaus.

HAMMERSTEIN'S ROOF FIRST SHOW.

The opening bill for the Hammerstein Roof, to appear there during the week of June 1, is Alexia, Horace Goldin, Goolman's Dogs and Cats, Three Yoscarrys, Six American Dancers, Spissell Brothers and Mack, Felix and Caire, Five Musical Avolos, Camille Trio, The Brittons and Paul La Croix.

Alexia, the dancer, who will leave the other side about May 15 for this engagement, will hold over the first week, as will Horace Goldin, Goolman's and Spissell Brothers and Mack. Others also of the initial program may be retained for a longer stay on the Roof, but the present intention of William Hammerstein is to vary the bill as much as possible each week.

QUITS PICTURE POLICY.

Harrisburg, Pa., May 7.

After a tentative trial of the moving picture policy for two weeks, the Lyric Theatre here has returned to vaudeville. This action, according to the statement of one of the managers, was the result of public demand.



THE McNAUGHTONS.

The above is the latest post card photo sent out by Fred and Tom McNaughton, the English comedians, who are now touring in vaudeville, and will be featured next season in the musical comedy headed by Alice Lloyd.

COMEDY CLUB SELECTS ORGAN.

The Comedy Club, of which James J. Morton is president, selected "The Dramatic Mirror" as its official organ at the meeting held last Sunday.

"The Mirror" this week carries a letter from the president informing the paper of the honor conferred. As per the letter, "The Mirror" will have the exclusive publication rights of all news and notices appertaining to the Comedy Club.

Immediately following the issuance of "The Mirror," on last Tuesday, the story commenced to spread that the action of the Comedy Club was taken at the instigation of its president, Mr. Morton, as a rebuke to VARIETY, but no one could be found who placed much credence in this report, believing it to be merely a coincidence, although the rumors as set forth said that Mr. Morton became incensed at a review of "The Merry-Go-Round," in which he is now playing, appearing in VARIETY May 2.

The anger of Mr. Morton against VARIETY was reported to have been caused through that portion of the criticism which mentioned him. As a matter of fact, Mr. Morton did call up VARIETY on the telephone immediately VARIETY appeared upon the streets last Saturday, indicating he was displeased, and also forwarded a notification by mail to withdraw his standing advertisement from VARIETY's columns.

The day following (Sunday), when the meeting of the Comedy Club, of which Mr. Morton is president, occurred, the action was taken appointing "The Mirror" as the Comedy Club's official organ.

Inasmuch as it is doubtless the intention of the Comedy Club to have its members know of its action, and in view of the slight chance of this happening through the medium selected, VARIETY has voluntarily taken upon itself to inform the profession.

In the current issue of "The Mirror," among the Comedy Club's notes, the following item appears:

"President Morton has reconsidered his intention of resigning his role in The Merry-Go-Round, and is now busy rewriting his part so that it will fit his unique personality. He is preparing a lot of special jokes for May 13."

W. & V. GIVE UP PICTURES.

All the Wilmer & Vincent vaudeville houses closed Saturday night with the exception of Richmond and Norfolk. The two latter bring their season to an end May 18.

The policy of moving pictures recently inaugurated in the Wilmer & Vincent Altoona house has been discontinued, the place being dark. All the W. & V. theatres will be unoccupied during the summer.

HYMANS TRANSFER TO DURBAR.

It has been settled that the Hymans will vacate the Tivoli in Cape Town, South Africa, when the lease expires in June. That house has proven unprofitable.

All Tivoli bookings will be transferred to Durbar, where the Hymans will operate in conjunction with their Johannesburg theatre.

Simon and Gardner open at the Tivoli, London, July 20.

IRENE FRANKLIN MOST POPULAR.

The popularity contest for women vaudeville artists in the three Percy G. Williams houses ended Saturday night with Irene Franklin (Franklin and Green) a decisive winner of the American contestants and Alice Lloyd well in advance of the English entrants.

On the last day of voting (Sunday) all



IRENE FRANKLIN.

but the six leaders were withdrawn. The vote for the first-half dozen was as follows:

Irene Franklin	7,414
Eva Tanguay	6,083
Alice Lloyd	2,948
Vesta Victoria	2,141
Gertrude Hoffman	1,758
Marie Dressler	1,702

Up until Friday Miss Franklin was in second place, but the week-end vote sent her swiftly to the head of the procession and every performance added to her lead. Franklin and Green are playing in Syracuse this week. Next week they are in Washington; after that they will be played around the Williams Metropolitan circuit immediately for a return date.

When the count was completed Mr. Williams conferred upon the American comedienne the title of "Queen of Vaudeville." Her position is unique, she being the only vaudeville artiste declared to be the favorite in a contest with the most prominent entertainers in the field, decided directly by a representative audience, a verdict from which there can be no appeal.

Friends of Eva Tanguay were offering to bet 10 to 1 on her chances when on Thursday she led the field by about 700 votes, but when on Sunday Miss Franklin had made up this lead and smothered the other by a margin of over 1,000 their sporting desires withered. The light vote for Miss Franklin at the beginning was probably due to the fact that she was almost unknown, having never been featured, while her competitors had been headlined around the Williams Circuit at least once.

FITCH SKETCH AND PRODUCTION.

A sketch written by Clyde Fitch will be given an elaborate production by Walter Lawrence for the joint vaudeville debut of Jameson Lee Finney and Elsie Leslie, both of much repute in legitimate circles.

When the company and piece are thrust into the variety light it will be via the Pat Casey Agency.

ALICE LLOYD OPENS AT NEW YORK.

It has already been settled by Klaw & Erlanger and Florenz Ziegfeld, Jr., that the Alice Lloyd show next season, with Miss Lloyd starred and the McNaughtons featured, will first present itself at the New York Theatre, after a preliminary canter of a week in Philadelphia.

The piece Miss Lloyd will appear in has been named "The Bonnie Belles of Scotland." Geo. M. Cohan and John J. McNally will collaborate on it.

During Miss Lloyd's final New York vaudeville appearance at Hammerstein's last week, Mrs. Stuyvestant, one of New York's society leaders, had her as a guest at luncheon on Saturday.

Mrs. Stuyvestant congratulated Miss Lloyd upon her step into musical comedy, and when parting pressed into the Englishwoman's hand a small box containing a Tiffany diamond brooch. Mrs. Stuyvestant asked that Miss Lloyd wear the brooch in remembrance of her, which the latter is thankfully doing. The gift is valued at \$1,000.

FISCHER CASE GOES OVER.

The case of Clifford C. Fischer against William Morris has been set over in the courts until next fall. It may come up in October.

Fischer's claim is for commissions alleged to be due under a contract made by Morris allowing him a commission upon all foreign acts booked through the Morris office for a term of three years, dating from the commencement of the Klaw & Erlanger regime.

The amount involved, exclusive of any deductions, will be \$40,000. Fischer is in Europe at present.

HOWARD AND HOWARD.

Few vaudeville artists have found more ready recognition for originality and effort in recent years than Howard and Howard (Willie and Eugene), whose portraits appear on the cover of this issue. They made their first local appearance a little over two years ago and almost immediately established themselves as a standard singing and comedy number.

In June Howard and Howard will sail for Europe, returning to open on the Orpheum Circuit August 10 with their singing and talking act, "The Hebrew Messenger Boy and the Thespian." Following the thirty weeks on that circuit, a route will be mapped out for the United time.

This will conclude their vaudeville activities for a time at least, the boys having signed with a Broadway producer to appear in a musical comedy.

Howard and Howard come to Hammerstein's next week, playing their first engagement at that house. The comedian of the team is Willie. He was the first to see the possibilities of a new type in comedy character portrayal, that of the young Hebrew. Willie was also one of the first to get away from the grotesque beard that had come to be regarded as an essential of the part, playing with smooth face. Eugene Howard plays a "straight" part opposite his brother, making a most agreeable light comedian. Both have singing voices of unusual calibre.

Ed. S. Keller, a picture of whom is also on the front page, is the agent for Howard and Howard. Mr. Keller has booked the act for its various vaudeville engagements, including the forthcoming tour of Europe.

"STAR" RUMOR DENIED.

At the United Booking Offices this week, it was denied that Keith-Proctor had secured the Star Theatre, at 107th Street and Lexington Avenue, from W. T. Keogh, its present manager, as rumored this week.

At the time of the negotiations for the American Theatre lease by William Morris from the same manager, it was said the Morris Co. would also acquire the Star, but nothing came of it.

MORRIS BOOKS AN ACT.

It was reported this week that William Morris, while in Berlin, had engaged Alfred Loyal and his dog for the Morris Circuit next season. The act is booked to open Nov. 23 next at the Hippodrome, where it will remain twelve weeks. After that time Morris takes it.

The reported price is \$400 weekly. John Ringling is said to have offered Loyal \$300 for an engagement of two years, but would not agree that the foreigner appear at the Hippodrome first.

Loyal and his dog created a sensation in Berlin upon appearing there.

At the Morris office this week, it was stated William Morris was not expected to return to New York until about June 1.

EIGHT HUNDRED GIRLS WANTED!

"That's some order, kiddo," said Pat Casey on Tuesday to his second aide-de-camp as he fitted himself with difficulty into the largest chair ever made. "Eight hundred dames, my son, for one house, and must be gathered by September. All chorus youngsters and the best in the market. I have the order—eight hundred. Me pick that bunch! It's going to make 1,000 enemies for us, but it's got to be done; so get 'em, kid," and the second aide-de-camp started out on a run to bring the choristers together.

Mr. Casey would not divulge the particular theatre which wanted so much femininity in a crowd, but there are only two houses in New York capable of holding that number at once.

One is noted for never having had a good-looking chorus girl backing up its prima donnas, while the other, and most likely, is known by its massive stage, which could hold twice that quantity.

Mr. Casey may have to order a portion from Europe.

TANGUAY GETS A RAISE.

The common talk about Eva Tanguay this week said she had been booked to play a return trip over the three Williams houses at \$1,500 weekly, more than double the amount Miss Tanguay received while working under her United contract, which expired a short time ago.

Miss Tanguay's services have been valued at \$2,000 weekly for next season by her manager.

Miss Tanguay opens at Mr. Williams' Orpheum next Monday.

On July 13 next the rapid moving Eva will play in London, appearing at either the Alhambra or Palace in that city, both houses having entered bids. She expects to stay but two weeks in London town.

Josephine Cohan will be Queen of the Friars' Festival at the New York Theatre next Thursday afternoon.

SIXTY GIRLS IN "FOLLIES."

The list of principals for "The Follies of 1908" for the New York Roof this summer is about complete. There will be sixty chorus girls, besides those in the minor roles, and all led by Dazie, Lucy Weston, Grace LaRue, Billie Reeves, Jack Norworth, Lee Harrison, Barney Bernard and Bickel and Watson.

A report said that Norah Bayes would be in the cast also Anna Belle Whitford, but there is no confirmation.

Maurice Levi will supply the music for the show and Harry B. Smith is writing the book and lyrics.

CASEY HAS AGENT WEST.

Chicago, May 7.

There is a representative of the Pat Casey Agency in New York scouring the Western States in search of vaudeville material of the proper calibre for the Eastern houses.

It is said here that so far Casey's agent has reported back to the New York offices the names of thirty Western acts, suitable for an Eastern showing, none of the acts selected having ever played East.

The identity of the Casey agent in this region cannot be ascertained. He is believed to be a New Yorker, but does not disclose himself.

LICENSES REFUSED "CONCERT HALLS."

Chicago, May 7.

As predicted in VARIETY several weeks ago, a number of "resorts" on the West Side, operating as "concert halls," have been refused amusement licenses by the authorities on the ground that the alleged shows were given for the purpose of selling beverages and not for amusement.

The police have kept surveillance over these places for some time.

VAUDEVILLE VIA LONDON.

Vera Michelena, who has been prominent in several Broadway musical comedies this season, has chosen a novel route for an introduction into American vaudeville.

She sailed for London Thursday, there to make her foreign vaudeville debut at the Coliseum.

Engagements in the English capital, Paris and the Wintergarten, Berlin, will keep her busy on the other side during the summer, and in the fall it is probable that she will return to this side to offer herself for American time. Miss Michelena has played previously but a week or two in the varieties over here.

PICTURES IN ORPHEUM MONDAY.

Boston, May 7.

Moving pictures, illustrated songs, a lecture and one vaudeville act will make up the show at the Orpheum commencing Monday. The house has been "dark" for this week.

It will be under the management of B. F. Keith until September, when William Morris, Inc., takes charge.

AGENT BOOKS ALL ACTS.

All vaudeville acts under the control of Geo. Homans (seventeen) have been booked over the United time, either in the East or West, for from 25 to 40 weeks each next season. Mr. Homans will commence work on new productions shortly.

GROSSMAN RETIRES FROM I. A. L.

William Grossman, of House, Grossman & Vorhaus, this week sent in his resignation as the American attorney for the International Artisten Loge, a commission which he has held for some years. The press of other business forced the lawyer to retire from the foreign connection.

Some few weeks ago the White Rats and the I. A. L. entered into an understanding regarding the exchange of legal protection for members of each order.

LUESCHER SECURES JUDGMENT.

Judgment for \$800 was given Mark A. Luescher against Jos. Weber before a jury this week in the action brought by Mr. Luescher against the manager for damages resulting from Weber having failed to place Mr. Luescher in charge of the Weber Music Hall.

The jury, which was out eighteen minutes, returned the verdict for the full amount claimed. W. E. Hills appeared for Luescher; House, Grossman & Vorhaus for Weber. Weber's attorneys said they had been directed to appeal the case.

NATIONAL CONVENTION MONDAY.

A National convention of the Actors' National Protective Union will begin Monday in the headquarters of Local No. 1, Union Square. Delegates from ten locals east of the Mississippi will be in attendance. The Western branches of the organization will be represented by proxies.

Besides the regular election of officers for the ensuing year, the executive committee, which acts as the legislative committee, will report certain proposed moves.

SONG TITLES ALIKE.

Two new songs about the national summer game bearing nearly precisely the same titles have been the talk of the popular music trade the past week.

"Take Your Girl to the Ball Game," by Geo. M. Cohan, Wm. Jerome and Jean Schwartz, published by the Cohan & Harris Company, is one, while "Take Me Out to the Ball Game," by Jack Norworth and Albert Von Tilzer, published by the York Music Company, is the other.

Neither of the publishing firms makes the usual claims when a similarity in theme or title arises. It is admitted that this instance is simply peculiar.

ATLANTIC GARDEN'S 50TH YEAR.

Last night (Friday) at the Atlantic Garden occurred the celebration of the 50th anniversary of the house, and also present management. Many novel features were specially introduced, and a combined orchestra was led by Charles Eschert, the booking manager.

It is fifty years since William Kramer, the father of the Kramers who now manage the place, took charge of the Garden. Ever since it came under their direction, the Atlantic Garden has been a resort frequented always by the better element of the population. It is situated on the Bowery, but during the days when that thoroughfare was in utter disrepute the Atlantic Garden never lost its prestige or "classy" patronage.

Thomas Barassford, the English manager, is expected in New York within the next ten days.

ARTISTS' FORUM

Confine your letters to 150 words and write on one side of paper only. Anonymous communications will not be printed. Name of writer must be signed and will be held in strict confidence, if desired.

Editor VARIETY:

Joplin, Mo., April 28, 1908.
Joplin, Mo., April 14.

W. F. Keefe,
Majestic Theatre Bldg., Chicago:
"Burton and Vass here. Played Lyric September. Can't play Lyric acts."
(Signed) Oscar Wasson.

Chicago, April 14.

Oscar Wasson,
Joplin, Mo.
"O. K. regarding Burton and Vass. Will send other act and advise earliest possible moment."
(Signed) W. F. Keefe.

Joplin, Mo., April 15, 1908.

W. F. Keefe,
Chicago, Ill.
"Please send Burton and Vass Leavenworth next week. Favor them and myself."
(Signed) Oscar Wasson.

Chicago, April 24, 1908.

Oscar Wasson,
Joplin, Mo.
"Did Burton and Vass go to Lincoln? Wire date."
(Signed) W. F. Keefe.

Joplin, Mo., April 25, 1908.

W. F. Keefe,
Chicago, Ill.
"Burton and Vass fixed date Bloomington before receiving your telegram and leave to-night."
(Signed) Oscar Wasson.

I am extremely grateful for such widespread notification in your valuable paper to all acts that may be booked here. Under no circumstances would I knowingly play an act having played the opposition house here within two years. Instructions to this effect were filed in the Chicago office almost a year since. The only blame I have for Burton and Vass is that they didn't notify Mr. Keefe they had recently played opposition.

I gave these gentlemen railway tickets to Kansas City, not feeling any responsibility for their cancellation, but purely from a kindly feeling towards them. I have, almost daily, requests from acts for return dates, which controverts any derogatory reports made by a very few acts we have been compelled to cancel or close.

Do hope you will give this publication in next issue and would be doubly grateful to you if you will reprint their article and let this follow same.

Oscar Wasson.

[We comply with Mr. Wasson's request in so far as to reprint from the letter of Burton and Vass (Forum, April 25) the paragraphs below:

While making up Friday, April 11, at the Majestic, Houston, Tex., we received a telegram from W. F. Keefe, booker for Wasson's, telling us to open on the 20th in Joplin, with Lincoln to follow Monday, April 13; we (Burton and Vass) were on our way, arriving Tuesday in Joplin.

We disposed of grips and made for the theatre. In the box office sat Wasson. He said: "You boys played here for Mr. Hodkins this season?" We answered in the affirmative. "Well," says he, "you can't open here."

A very pleasant piece of news to find out after a 26-hour ride, costing \$15.25 for railroad, \$1.25 excess apiece from Houston.

If Mr. Wasson is bound by his booking agent, he was obligated to play this act. The error of engaging an act which had played opposition time laid not with the act, but with the manager or agent, unless the act had misrepresented. No such claim is made in this case.—Ed.]

Chicago, May 2.

Editor VARIETY:

Kindly correct the statement that I am being sued for \$300 back salary by the three girls named in the article recently in VARIETY.

Your informant is mistaken. Receipts

in full for the season, signed by the girls, are held by my lawyer, Ernest Morris, of Denver.

The suit is for transportation from Denver to New York, which I refused to provide, the girls having left my employ without notice, making it impossible for me to accept the bookings offered for time following my S.-C. bookings.

Also the heading of the Denver communication, "Stranded but Happy," is misleading, inasmuch as it conveys the impression that my company stranded. This is not the case. The girls came to grief after leaving my employ to put on an act of their own.

Anna Plum.

Chicago, May 4.

Editor VARIETY:

I take this means of denying an erroneous report that has gone abroad, to the effect that I was cancelled at the Majestic Theatre, Chicago, week of April 13. Such is not the case, as I was obliged to quit on Friday, owing to illness and by my doctor's orders.

Roland Travers.

AFTER BIGGEST FOREIGN NOVELTY.

Cohan & Harris have authorized Pat Casey to secure the biggest novelty in the variety line on the other side.

When secured it will become a feature of the firm's "Honey Boy Minstrels," now organizing.

POLICE WATCHING PERFORMANCES.

Chicago, May 7.

That the police department has undertaken to censor or report the theatrical performances, with a view of removing any objectionable or offensive feature that might have a tendency to violate the new city ordinances, is evident from the following letter delivered to theatre managers:

"The Chicago City Council passed an ordinance on Nov. 4, 1907, regulating theatres and moving picture shows. The purpose of the ordinance is to see that no objectionable features are allowed in any theatrical performance and to elevate the morals of the stage. In order to carry out the provisions of this ordinance, I have detailed the following members of the department, assigned to my office, to visit the various theatres at different times and to see that the ordinance is complied with. [Names of eighteen officers given.] If consistent with the rules and regulations of your theatre, I would respectfully request that this list of officers be posted in the box office of your theatre, so that when these officers may have occasion in performance of their duties to visit your theatre, they may be afforded the necessary courtesies.

(Signed) GEORGE M. SHIPPY,
"General Superintendent of Police."

IN AUTO TO CHICAGO.

On Wednesday at 4:31 A. M., George Evans and Ren Shields started upon a one thousand mile journey to Chicago in Mr. Evans' automobile. Both were in hope they would reach their destination abiding, but were not certain.

THE DAY THEY DO 'WAY WITH COMMISSIONS.

By ED. GALLAGER.

(Gallager and Barrett.)

There's a rumor afloat in the vaudeville world,
That the day of commissions is o'er;
And your contract's face value is worth so much in gold,
And no more five per cent. as of yore.
If it's true what they say, they'll sure find a way
To meet this great change in conditions;
Just picture the shows, they'll all be "picture shows";
The day they do 'way with commissions.

George Evans that day will be a big frost;
Chas. Seamon will quickly grow fat;
Harry Lauder, I'm told, will be hissed off the stage;
While Bert Leslie's act will fall flat.
Vesta Victoria will open the show;
Eva Fay won't create superstition;
Nat Wills and the Rays will be in tragedy plays
The day they do 'way with commissions.

The agents will be, oh, so happy that day;
The stage hands will then take no tips;
Your stage will be set by the orchestra boys;
And your music be played by the grips.
You can pick any spot on the bill that you like;
Small acts will have headline positions;
VARIETY will refuse to print such good news;
The day they do 'way with commissions.

George Castle might give up horse racing at once;
Percy Williams might cut out cigars;
Bill Morris might give up the fight and lay down;
Martin Beck might cut out motor cars.
Harry Leonhardt might stop 'fending sure fire acts;
Of these things there's doubt and suspicion;
But 'twixt you and me, we never will see
The day they do 'way with commissions.

OBITUARY.

Estelle D'Arville, of Keno and D'Arville, died of pneumonia on Sunday after an illness of four days. Miss D'Arville was one of the D'Arville Sisters and lately formed a partnership with Joe Keno, formerly the leading member of Keno, Welch and Montrose. A great deal of future time had been booked by Keno and D'Arville, who have been very successful in their short existence as a team. The D'Arville Sisters last played together with Ned Nye.

Arnold Kiralfy, known to vaudeville as the producer of a number of "girl" acts, in some of which he personally appeared, died on Sunday evening at midnight at the home of his sister, 242 East Fifty-third Street, of a complication of diseases, which included erysipelas and pneumonia. Arnold was a brother of Imre and Bolossy, and was probably the best known ballet master in America. He was forty-seven years of age. A widow and five children survive him.

Thomas G. Gibbons, for over a quarter of a century manager of the Ferguson (now New O'Hara) Theatre in Shenandoah, Pa., died last week after an operation performed upon an abscess.

Jane Clark, mother of Miss Clark (Brumage and Clark), died at her home, 1253 South Twenty-first Street, Lincoln, Neb., on April 16.

BERT LEVY'S UNDERSTUDIES.

Leon Pole, a clever black-and-white artist of Toronto, Canada, who has been travelling and understudying with Bert Levy, the cartoonist, during the last eight weeks, will shortly tour the Sullivan-Considine Circuit, with Mr. Levy's act, under the direction of Chris. O. Brown and by special arrangement with the originator.

While Mr. Levy is fulfilling his lecture dates next season under the auspices of J. J. Murdock and Martin Beck, his act will be exhibited by another specially trained artist whose name is not yet to be made public. He is at present on a New York daily.

Mr. Levy will only appear in vaudeville on the United's time around New York City.

"PEACHES" IN ENGLAND.

On Wednesday William Courtleigh and his company sailed for England, where Mr. Courtleigh's successful comedy slang playlet, "Peaches" will be presented this summer.

One of four London houses now offered to Mr. Courtleigh will be selected for the first week after his arrival there. Mr. Courtleigh will return to New York in the early fall, resuming vaudeville engagements, or he may appear in a legitimate production now under consideration.

TESTING FOR NEXT SEASON.

Hyde & Behman will put in a vaudeville show at their Folly, Brooklyn, next week, with Joe Welch in his "Ellis Island" sketch as the headliner. The present experiment is said to be with the idea of testing the scheme with a probable decision on vaudeville for the house for next season.

Jack Wilson and Company will play both the Orpheum and Fifth Avenue Theatres next week.

The Grassis, a novel musical illusion now in Europe, has been secured for the Orpheum Circuit by Martin Beck.

Bissett and Scott, the dancing boys, opened at the Empire, London, April 20 and are reported to have been a strong hit.

Ida Fuller, the star "fire dancer," will remain on this side, bookings having been offered Miss Fuller on all vaudeville circuits.

During the absence of Charles Bornhaupt in Europe, Charles Pouchot will be in charge of the New York Marinelli office.

Victor Williams has recovered from his attack of laryngitis, and sailed on Thursday for Europe with his father and mother.

This week Eva Tanguay telephoned a manager's office to change her billing from "The Popular Cyclonic Comedienne" to "The Madcap Genius."

The Permane Brothers, pantomimic acrobats, sail for London May 20, opening June 1 at the Alhambra there for a run of twelve weeks.

Edmund Hayes in "The Wise Guy" returns to vaudeville next week at Hammerstein's.

"The Broadway After Dark" Company presented Mildred Stoller with a loving cup when the show closed at the Bijou, Brooklyn, last week.

Eugenie Fougere was to have sailed for Paris Thursday on the steamer which carried Martin Beck, Percy G. Williams and other vaudeville people. Mlle. Fougere has declared her intention of returning to this side during the summer to prepare for a tour in a musical production.

William Gould and Valeska Suratt opened at the Alhambra, London, Monday night.

James J. Corbett will reappear in metropolitan vaudeville during the summer, opening at Brighton Beach and then taking in the Keith-Proctor houses. Jules Ruby acted for Corbett.

Bobby Matthews, of Matthews and Ashley, sails on June 4 for Naples and will tour the continent. Herbert Ashley, his partner, will remain at home. The foreign managers are anxious for the team to play on the other side, and if the time offered is accepted the present plans will be rearranged to permit the act filling the European engagements.

Burns and Burns and May and Lily Burns have been placed on the Western States Vaudeville Association time, opening at Spokane on June 1. Jenie Jacobs, through Louis Pincus, the Western States representative in the Casey Agency, completed the bookings.

Anna Laughlin will leave "The Top o' th' World" in time to open in vaudeville at the Temple, Detroit, May 25.



NOTES



Jim Diamond signed with Weber & Rush this week for comedy parts next season. Margie Hilton placed her name to a W. & R. contract also.

Lee Harrison's "Umbrella" monologue, which Paul Barns is accused of appropriating, was written by Aaron Hoffman instead of Geo. Ade as has been stated.

Louis F. Werba will soon pass out of his apprenticeship as a poker player. He has been studying hard for some years. Mr. Werba holds a certificate for pinochle.

Max Witt's "Singing Colleens" have been routed for thirty weeks next season over the Western time by The Pat Casey Agency. The act will play the Orpheum Circuit first.

Johnston and Buckley, for two years a feature with the "Empire Show" (Western Burlesque Wheel), have signed for next season with Tom Miner's "Bohemians." They will have a new act.

The Darnett Trio, a foreign act, opened at the Empire, San Francisco, on May 4 for a tour of the Western States time, booked through the Casey Agency by Louis Pincus.

Cora Livingston, the wrestler, opens at Hammerstein's Roof on June 8, with an option outstanding held by the manager allowing the time to be extended for twice the initial salary. Phil Hunt and Alf T. Wilton, the agents, negotiated the details and the contract was finally closed through Lykens & Levy.

Rumor says surveys are being made of the roof above the New York Hippodrome as to the possibilities of it for a regular resort this summer.

Kolb and Dill have given up the vaudeville idea for this season. The managers and themselves utterly failed to agree upon the weekly payment. The German comedians will continue in "Lonesome Town" next season.

Gus Dreyer, the theatrical attorney, expects to leave for London next month, where he will join Hugo Morris.

'Tis said that Gertrude Hoffmann has silently sailed for Europe.

The Four Mortons closed at the Fifth Avenue on Tuesday, owing to the illness of Sam Morton. "Three of a Kind" stepped in their place on the program.

Harry Brunelle is now in charge of the 125th Street Theatre.

Grace Fertig (Mrs. J. C. Nugent) has inherited \$35,000 in money and property left her by Anna E. Fertig, her sister, who died at Canal Dover, O., on March 30.

Next week (May 11) is the fourth and last for "The Waltz Dream" at the Fifth Avenue.

Dorothy Kenton, "The Girl with the Banjo," has concluded her tour of the Orpheum Circuit, and will sail on June 27 for England. Miss Kenton opens July 6 at the Palace, London.

Mrs. Caroline Paap, wife of Mr. Paap-Merelly, manager of the Four Sisters Ylleron, members of the Barnum & Bailey Circus, died April 14 at Cologne, Germany, at the age of fifty-six.

Mortimer M. Thiese will have two musical shows on the Stair & Havlin Circuit next season. One will be "Wine, Woman and Song." The other is a new piece by Mr. Thiese named "Morning, Noon and Night."

It will be "4—Felix and Barry—4" next season. The new member is Clara Barry, the youngest of the Barry family. The quartet will also have a new act to show, containing several big numbers, besides Miss Clara's piano specialty.

Taylor Holmes will play vaudeville engagements with Edna Phillips in "Lost, a Kiss in Central Park," the David Warfield Company, with which Mr. Holmes has been a member all season, having closed. He will return to the same cast in the fall.

During "a little game" in which William Hammerstein took part recently, Mr. Hammerstein, who was the "banker," almost won. Having come that close, a record in itself, "Willie" was pushed out of the "almost winner" class by a \$30 I. O. U.—still due.

The Bailey and Austin act in vaudeville has been re-named "The American Beauties," the "Bailey and Austin" having been dropped from the title. "Top o' th' World," in which the two are featured, will open at the Studebaker, Chicago, around June 1 for a summer run, going out on tour in the fall with Bailey and Austin starred.

On a photograph of himself, Morris Meyerfeld, Jr., and Fred Henderson, all seated in an automobile, Martin Beck inscribed this week: "We are advancing at the rate of 70 miles an hour." Mr. Beck remarked after writing it: "That can go any way."

Edgar Allen will attend to the bookings for Dayton next season during the absence of Harry Seamon in Europe this summer. Dayton will be added to the other houses Mr. Allen looks out for in the United offices. The pink pajamas Edgar lately wore while acting in a sketch for one week only are now doing night duty in Mr. Allen's apartments.

Vaudeville was prolonged this week at the Fifty-eighth Street house. Pictures open there Monday unless another change in the closing date occurs.

All the smaller houses in New England booking through the United close the vaudeville season to-night (Saturday). In some stock replaces.

Geo. Lyons, of Lyons and Parkes, the two youngsters under the management of Aaron Kessler, has written the music for "The Girl I Love Best," a song for which the lyrics were supplied by B. F. Barnet. Charles K. Harris will publish it.

Fred Ray, the travesty artist, has a personal card with his name written upon it in Chinese characters. Mr. Ray says it is an advertisement for the shirt cleaning industry, as every time he presents one the recipient calls upon an Oriental laundryman for a translation.

Barnold's Pantomime Dogs will play existing contracts in Europe next summer, opening at the Empire, London, in June. The engagements were for last year, but were put forward. Charles Barnold and the European managers have now agreed to have the contracts advanced another year.

One day this week a nice appearing, prosperous looking and elegantly dressed young man dropped into Al Sutherland's office. He looked like money, and Mr. Sutherland was all attention. After the stranger had assured himself he was speaking to "Albert Sutherland," Albert Sutherland received a summons for a claim of \$89 for a feed bill (horses) contracted in Denver two years ago by some one connected with "The County Fair."

The English managerial taste in variety bills is changing, according to programs now given at the London halls. More expensive acts are engaged, and a higher grade of performance generally given. The strife of opposition has apparently made itself felt in the bank account of the managers, something which was avoided for many years. Not so long ago, the sanctity of the pocketbook was protected by the foreign managers regardless of how bitter they were against each other. Now they are fighting with salaries the same as any normal managers when opposed.

S. Z. Poli is due to arrive in New York on Monday or Tuesday.

Ed Blondell may not go to Europe. He has all next season over the United time offered him.

This has been moving week at the United offices. Phil Nask is now ensconced in a private room, with an "open" desk next door. E. F. Albee has moved down to the office formerly occupied by Martin Beck at the extreme end of the main hallway. Two doors further up the hallway will be the room where the F. F. Proctors, senior and junior, will hold forth. The office lately held by Mr. Albee as the main principal breathing place will hereafter become the general meeting room for the managers.

Young Corbett, the prizefighter, will head the vaudeville show at the Hartford Opera House, Hartford, Conn., next week. The show is booked through the Morris office. J. C. Matthews arranged for Corbett's appearance.

Rooney and Bent will play London in the summer of 1909, opening probably at the Oxford.

FILM MAKERS MUST PAY FOR COPYRIGHTED PRODUCTIONS.

U. S. Courts Desides Against Kalem Company in "Ben Hur" Injunction Suit Brought By Klaw & Erlanger and Harper Bros. A Far Reaching Legal Principle Established.

In the United States District Court this week, Judge Lacombe decided in the case brought against the Kalem Company, a manufacturing moving picture concern, by Harper & Bros. and Klaw & Erlanger that the exhibiting of copyrighted plays or books, or scenes, without permission are in violation of the copyright. The decision says that scenes depicted in moving pictures are pantomimes and class as theatrical productions.

The case was brought against the Kalem Company after its presentation of "Ben-Hur" as a film series. The publication rights to the book are owned by Harper & Bros. and Klaw & Erlanger hold the stage production rights.

The injunction applied for against the picture people restraining them from continuing with the exhibition of the "Ben-Hur" pictures was granted by Judge Lacombe, who said in his decision:

The result obtained when the moving pictures are thrown upon the screen is, within Daly vs. Webster, an infringement of various dramatic passages in complainants' copyrighted book and play. To this result, defendant, the Kalem Company, undoubtedly contributes. Indeed, it would seem that its is the most important contribution.

The Daly vs. Webster referred to in the above is the action brought about eight years ago by the late Augustin Daly against William A. Brady to prevent the reproduction of a scene in "After Dark," which Daly claimed was taken from a similar scene in "Under the Gaslight." Judge Lacombe granted an injunction against Brady at that time.

David Gerber, for the applicants, contended that the moving pictures of "Ben-Hur" violated the copyright law which prohibits "printing, reprinting, publicly performing or representing" a copyrighted book or play. The Court agreed with Mr. Gerber.

The decision will have a great effect upon the contemplated "living moving pictures" which have of late been in anticipation by film manufacturers. Under the Court's decree, royalty must be paid for reproductions of copyrighted articles, and this may interfere to a considerable extent with the manufacturers' plans.

Several plays have been placed on the sheets thus far. Among them are "Way Down East," "The Moonshiner's Daughter," "Dr. Jekyll and Mr. Hyde," "Nellie, the Beautiful Cloak Model," "Pars'fal" and several others.

Henry L. Cooper, of Kerr, Page & Cooper, counsel for the Kalem Company, after the decision was handed down, said he could not then say what further course would be taken by his client.

FILM RATES BREAK.

The association of moving picture film manufacturers under the Edison license were in conference late last week and as a result of their deliberations announce-

ment was made a few days ago that the rate for new subjects to renters would be nine cents flat for all quantities, a 10 per cent. discount being allowed on all orders. This establishes a uniform price of a little over eight cents a foot for films.

Formerly a sliding scale was in effect, running from eleven cents on standing orders for one reel to nine and a half cents for standing orders for five or more.

The new schedule is designed to favor the renter conducting a small business. It places him on an even footing with the larger concern by giving him the same price for small quantities as the big man was formerly able to get for his larger volume of business.

The important buyers have expressed dissatisfaction with this new arrangement. Charles Pathe, of Pathe Freres, the big French makers, attended the conference of manufacturers, and it is said that the revision of film prices was brought about at his instance.

POOLING SCHEME IN ABEYANCE.

The Film Service Association is still holding its Cincinnati participating pool plan in abeyance, owing to unexpected opposition of rental exchange managers in the Middle West. It was hoped to get a decision as to the shipping of films direct from the manufacturers at last week's conference of the Edison licensees, but those who oppose the pool arrangements have made the early settlement of this detail improbable.

The opponents of the movement claim that, if put in operation it will take business away from renters out of Cincinnati who now have clients in that town. Another point that has been raised is that the pool exchange will not be bound by the rules of the Association inasmuch as it will not be under contract to the Edison licensees as present Association members are, and will therefore be able to bid for the business of other Cincinnati renters.

Meanwhile work on the Cincinnati office is at a standstill, although it has by no means been abandoned.

RETURNING TO VAUDEVILLE.

The Family, Chester, Pa., after three weeks of moving pictures, returns to vaudeville on Monday. Next week's profits will be devoted to the Street Railway Union, the members of which are on strike. In this way the interest of the strikers has been enlisted, and the union has taken charge of the sale of tickets.

It is probable that after the benefit week vaudeville will continue for a short time. The "Passion Play" pictures were shown the first two weeks. This week a regular film service was given with illustrated songs and one vaudeville act.

The American Biograph will have an elaborate feature film ready for shipment May 18. It is to be called "When Knights Were Bold," and deals with a love story in the romantic period.

MOVING PICTURE REVIEWS.

CHICAGO FILM NOTES.

By Frank Wiesberg.

VARIETY'S Chicago Office,
Chicago Opera House Block,
Chicago, May 7.

Frank Wetmore has purchased the Wonderland, moving picture house, Geneva, O.

J. T. Wise, of Noblesville, Ind., is operating a Nickelodeon at Danville, Ind.

The Majestic, Vincennes, Ind., devoted to moving pictures, opened last week. Another new vaudeville and picture theatre will be built at the corner of Fifth and Main streets during the summer.

Clarksville, Tenn., has a new picture show, recently opened by Cohen & Ryan, of Nashville.

The Gem Theatre Company, Maysville, Cal., will open another moving picture theatre this month.

M. P.

The Palace Theatre Company, Birmingham, has incorporated with capital of \$11,000. Incorporators are T. F. Wood, V. P. George, F. Jenkins, S. H. Baker. It will operate moving picture shows.

Moving picture shows are now given in the Grand Opera House, Wheeling, W. Va., by Harry Davis.

The Family, a new picture house, has opened at Aledo, Ill., under the management of Irwin Balmer and Glenn Gree.

Four new picture shows were opened in Richmond, Va., last month. They are located at 700 West Broad Street (H. T. Raney, mgr.), 307 Louisiana Street (W. J. Vaughan, mgr.), 914 East Broad Street, and 221 East Broad Street.

Moving pictures and vaudeville are now being given at the Columbia, Columbus, S. C.

"Dreamland," a moving picture house in Easton, Pa., has been sold to Benedict H. Birkel for \$68,572, at a sheriff's sale.

The new Orpheum, Second Street and Grand Avenue, Milwaukee, opened last week. It is one of the most elaborate establishments of its kind in that city.

The Nickelodeon at Niles, O., has been bought from Ward & Nascher by Davis & Knox.

"Life" is the name of a moving picture resort which opened recently at Norfolk, Va.

The Auditorium, Salem, O., has been leased by J. B. Kay, who will install moving pictures for the Summer.

The Coliseum, Louisville, exhibited motion pictures last week, and, according to reports, enjoyed large attendance.

The Wonderland, Moundsville, W. Va., has been purchased by C. H. Risinger, who will continue it with pictures.

"Bridal Couple Dodging Cameras." Unique.

In this new work the Edison studios have turned out a really novel comedy subject. The opening scene shows a fashionable wedding ceremony in progress with the corps of newspaper camera men waiting outside. When the bridal couple are about to depart amid the guests the newspaper brigade swoops down upon them, driving them back into the church. In their efforts to avoid being photographed a capital chase is organized over hill and dale, the pursuing camera men getting a snapshot of the couple in full flight now and then. The bride leads, then come the photographers in a miscellaneous bunch, with a fat, bow legged member to supply comedy, and the bridegroom, who has become separated from his mate, bringing up the rear. The two finally gain their coach and are wrapped in a close embrace when an enterprising camera fiend slips the shade and takes a flashlight inside the carriage. As a finish samples of the snapshots are shown, the couple being caught in all sorts of grotesque attitudes. The film is one of the best comedy reels the Edison people have turned out.

Rush.

Sabot Making. Unique.

A quaint and interesting demonstration of a little known industry is here shown. To those who have tired of the "knock-down-and-drag-out" comedy film and the forced melodramatic stories, it is bound to be an interesting variation. The scenes are laid amid picturesque surroundings and the characteristic peasant workmen who turn the crude blocks of wood into shoes make up an odd and altogether interesting company. There are entirely too few subjects of this light but entertaining and educational sort.

Rush.

"Sappho." 15 Mins. Chicago.

The novel of the same name has been utilized and the most interesting incidents depicted with refinement, making the subject clean and void of any objectionable features. Among the carefully drawn scenes are the bal masque, amidst rich surroundings; Sappho's meeting with Jean; the famous staircase episode and other intensely absorbing passages. The pantomime is excellent; the photography clear and well finished. The subject is the output of the Essanay Film Manufacturing Company of Chicago, and should be in demand. It will especially please those familiar with the story.

Frank Wiesberg.

"The Maid's Last Day" (Comedy). Unique.

Hanging as it does upon a rather light situation, the chief value of the reel is in the excellent pantomime of the servant, whose carelessness has caused her to receive a notice of dismissal. During her last day of service she takes every advantage of her opportunities to get even with her employees. This leads to some rather crude business, as when she serves a big covered dish at dinner with three mice inside, puts mice in her mistress' bed, etc. The girl handles her dumb part so well, however, that humorous interest is sustained.

Rush.

PARKS AND FAIRS

"Luna" Park, Cleveland, opens May 21.

An Airdome opened at Danville, Ill., on May 4.

Tuscara Park, Canal Dover, O., opens May 16.

Phoenix Park, Jacksonville, Florida, opened May 4.

The Idlewild Park Casino will open May 24 at Newark, O.

An Airdome will be erected in Little Rock, Ark., for the outdoor season.

An auditorium and skating ring will be built at Clinton, Ia., by Ed. Arnold.

The Hippodrome Amusement Association will build an Airdome at Alton, Ill.

"Luna" Park and Fort Erie Grove, Buffalo, open May 27 and 30 respectively.

Paul Mooney is manager of "White City," Cleveland, which opens May 29.

Wheeling Park, Wheeling, W. Va., is now open. George McLoughlin is the manager.

George G. Rose has succeeded Robert Cunningham as manager of Idora Park, Youngstown, O.

E. J. Karm will manage "White City," Springfield, Ill., this summer. The resort opens May 24.

The Airdome Amusement Company of Baltimore, will build an open air theatre at Wilson, N. C.

Virginia Beach, the only free park in Peoria, Ill., opened Sunday last. F. A. Heineke is manager.

Oak Summit Park, Evansville, Ind., will open the latter part of May under the management of Chas. Sweeton.

The "Airdome," a new roofless theatre, Mayfield, Ky., opened recently under the management of Cam McNutt.

"Dreamland," Decatur, Ill., opens on Decoration Day. The resort has been improved and new attractions installed.

"The Bijou Minstrels," under the management of J. W. Nelson, will organize May 25 to play parks over the summer.

The Idle Hour Amusement Company, Steubenville, Ohio, has incorporated. Capital, \$3,000. C. W. Hutman, A. H. Herbert.

"Coney Island," Charlotte, N. C., and Electric Park, North Charlotte, open May 1, are under the management of W. C. Davis.

A park will be established midway between Goshen and Decatur, Ind., by the Fort Wayne & Springfield Electric Company.

Due to a change in the weather all over Colorado, the early opening of Denver parks has been postponed until Decoration Day.

S. D. Sewall has leased Goldthwait Park, Marion, Ind., succeeding John Ammons. The park will be improved and opened by June 15.

T. W. Shelton is organizing an amusement company to construct a park at Decatur, Ind., on property purchased by subscription.

It is reported that the attractions installed at "White City," Nashville, Tenn., cost \$30,000. James L. Glass is manager of the park.

The Airdome, Grand Rapids, Mich., will be completed in a few weeks. It is located on the corner of Crescent avenue and North Ottawa street.

Havana, Ill., will have an amusement park this summer. Thirty acres have been secured near Inixter Lake, Ford De Sourd, for the purpose.

Ramona Park, Grand Rapids, Mich., opens May 18th, under the management of Louis J. DeLamater. Lew H. Newcomer, last season manager of the Grand, a vaudeville house, will be assistant manager and press representative.

Dubuque, Ia., May 6.
The selection of attractions for the Tri-State Fair here has been placed in the hands of Manager Jake Rosenthal, of the Bijou Theatre. The entertainment committee of the association has given Mr. Rosenthal unlimited latitude. An animal show will probably be booked, although which one has not yet been decided upon.

Gennaro's Band, after playing consecutively for two years under the direction of M. S. Bentham, the agent, has its first open time, which it will fill in with summer park engagements. From June 1 to July 13, inclusive, pending the taking up of the band's routings for next season, Mr. Bentham will place the musical organization on the park circuits. Gennaro's Band has been a very successful vaudeville number.

During the week a lease for five years was executed between the Keystone National Bank, of Pittsburg, and T. A. Morris and H. L. Messmore for the letting of "Luna" Park, that city, to Messrs. Morris and Messmore. The new managers take possession immediately. The park will open for the season on May 28 and Arthur Hopkins, the agent in the St. James Building, will have the exclusive bookings for it. The yearly rental is at a large figure, unannounced. Both Mr. Morris and Mr. Messmore are park men of wide and varied experience. They have operated summer resorts for some time, knowing the warm weather conditions and situation in all parts of the country. Mr. Morris is an authority on electrical devices in connection with summer parks and has written several papers on the subject.

CIRCUS NEWS.

The Barnum show is said to have played to 76,000 persons in four shows at Washington Monday and Tuesday.

The Curzon Sisters are playing Keith's, Philadelphia, this week, having closed with the Ringling Circus at the conclusion of its engagement in the Coliseum, Chicago, April 22. The sisters sail Monday for London.

Owing to the difficulty of handling the apparatus of the aerial act, "The Leamy Ladies" have closed with the Barnum & Bailey Circus and returned to New York. Two of the girls are ill and even practice has been suspended.

Gil Robinson returned last week after witnessing the opening of the John Robinson Shows in Cincinnati. He was taken ill immediately upon his arrival home and has been unable to go to his office since. The ailment is not regarded as being serious.

Reading, Pa., May 7.

Harry Redcay, of the Duffin-Redcay Troupe, casting act, is laid up here with a broken arm. The Aerial Quartet was practicing at the local training quarters one day last week when the rigging collapsed. Mr. Redcay was thrown outside the net, breaking his arm and shaking himself up badly.

John Ringling joined the Barnum-Bailey Circus in Washington Monday, where the outfit had a turnaway. Business was good in Philadelphia. Burgos and Clara, an European acrobatic act, closed Saturday night in Philadelphia. The run from the latter stand to Washington was made in good order, the show arriving about noon Sunday.

London, April 27.

John Walter Bowden (professionally Delavante), an old-time circus acrobat and clown, died last week in Guy's Hospital of pneumonia, following on a broken rib received in falling from a tram car. At one time he piloted a circus through Spain and he had clowning for three seasons in old Drury Lane pantomime. He was 83 years old.

Buffalo, N. Y., May 7.

The signs point to "something doing" hereabouts next week. The Ringling Brothers' No. 1 advance car is due May 10 to start billing the show for May 30. The Cole Brothers' Circus have engaged the same lot for June 1, and unless the smaller organization decides to give the date up, its opposition brigade should be on the ground very shortly. If both squads get busy at the same time, there is bound to be trouble.

The same two shows are due for another clinch in Erie, Pa. Cole Brothers are due there Decoration Day, while the Ringling advance has begun to bill for two weeks later.

Washington, May 7.

Suit was instituted this week against Ringling Bros. in the District Court for \$15,000, damages claimed by Robert N.

Chambers, who alleges he held a contract to exhibit "Princess Weenie Wee." Chambers claims the contract was violated, and also charges that James Thompson, the father of the midget, was induced to break it. Chambers' damages are based upon his statement that his income under the contract was \$100 weekly, net. The Ringlings have not filed an answer.

Johnstown, Pa., May 7.

The Cole Brothers Circus played here May 2 to good business despite wretched weather. The frameup of the show is excellent, although the top is in need of repair in places. Several disturbances came to the notice of the police during the presence of the show here. George Kuntz and John Kennedy, employees of the circus, became involved in a fist fight and Kennedy was fined. Vincentio De Pietro, a laborer, was also somewhat beaten up during an argument; while at least one citizen was set upon by "razor-backs," presumably connected with the circus force.

H. L. Reichenbach, of the Cullison Agency, makes this statement in defense of The Great Raymond, who was the subject of criticism on the part of artists who had been members of his company touring the West Indies:

"Regarding the 'lay-offs' experienced by the artists, it may be said that each one knew before he sailed for Havana that Raymond only paid for actual work done and not for time used in advertised towns. Rice and Kemp, Phelps Cullenbine and Luella Cross were all with Raymond during the season of 1906-07, at which time I was managing the attraction, and were all well aware of Raymond's methods in regard to 'lay-offs.' Rice and Kemp left Raymond in Port-of-Spain, Trinidad, with the specific intention of promoting their own attraction, and, according to a letter recently received by me, prevailed upon Will Percival to join them in the venture. Raymond's honesty has never before been questioned. I can conscientiously say that Raymond does not owe any man a penny. If proof to the contrary can be presented to me, I will pay the bill."

Chicago, May 7.

The "101 Ranch," which closes its two weeks' engagement at the Coliseum Sunday, May 10, will in all probability not exhibit in the East this season. The executive staff of the organization this year is as follows: J. C. Miller, G. L. Miller, Zack T. Miller, Edward Arlington, owners; George Arlington, general manager; Fred Beckman, general agent; W. C. Thompson, general publicity promoter; R. Victor Leighton, press representative; Joe Rosenthal and P. W. Hornell, contracting agents; Chas. Hayes, manager Car No. 2; Alton Osborn, manager Car No. 1; C. H. Packard, mail agent; B. B. Bourne, excursion agent; Al. Reil, special agent. Business has been good at the Coliseum, an improvement over last season. There were fewer accidents in the Chicago engagement of "101 Ranch" than anywhere the show has played. Only one Indian is laid up in a hospital in Chicago, while eight were bedridden in Kansas City.

NEW ACTS NEXT WEEK

(Initial Presentation, First Appearance or Reappearance in New York City.)

Cole and Johnson, Colonial.
Mary Fermier, William O'Clare and Seth Smith, Pastor's.
Billy "Swede" Hall and Jennie Colburn, Pastor's.
Phillips and Parlardeau, Pastor's.
Justo, Pastor's.
Edward Esmonde and Company (New Act), Keeney's, Brooklyn.
Meyer Harris and Company, Doric, Yonkers.

Sadie Jansell.
Imitations.
14 Mins.; One.
Fifth Avenue.

Sadie Jansell is an impersonator from the legitimate, having played in "Fascinating Flora" and other musical pieces. This is her vaudeville entry. Miss Jansell includes the usual well-known stage people in her repertoire of imitations, placing most of them under the heading of "Smarty," giving her version of how her subjects would sing the chorus of that song if they sang it at all. Commencing with Jack Norworth, the author of the selection, Miss Jansell placed before the audience Rose Stahl, Margaret Anglin, David Warfield and Ethel Barrymore. This was quite the best thing she did, giving a new twist to the Warfield and making a departure by attempting Margaret Anglin. "Smarty" also gave the opportunity for travestying the impersonations, which Miss Jansell accepted readily. Her Alice Lloyd fell off as did Emma Janvier somewhat in "Ain't It Awful?" also the Jack Norworth, which was too "straight" for value. Following "The Waltz Dream," the forty-minute act at the Fifth Avenue, and holding down an important position (No. 6) on the bill, Miss Jansell did extremely well. She is a young girl of a brunette type and easily adapts herself to an imitation of Anna Held, which the audience much liked, as they did Eddie Foy, one of her strongest hits, but touches of distinctiveness like Warfield and Anglin are apt to do much more for Miss Jansell than anything else. It would be worth while for her to have an act laid out which would be altogether different from the familiar routine of subjects.

Sime.

Four Sullivan Brothers.
Singing and Dancing.
18 Mins.; One.
Pastor's.

Rearrangement is all that the Four Sullivan Brothers require to make a real good singing and dancing specialty out of their present offering. The boys have a neat appearance, which could be improved through a different style of dressing. The quartet singing does very well, but the solos should be dropped immediately. The act lacks life now, and by dropping the solos and putting in some lively dancing this fault would be overcome. The dancing is of a good brand. The effect at the finish would probably be improved greatly if they were to dance one at a time first, then in twos, threes, etc. This would work it up to much better advantage. It will take very little to put the act in shape to receive good time.

Dash.

NEW ACTS OF THE WEEK

Les Amatis (4).
Musical.
23 Mins.; Four (Parlor, 15); One (8).
Alhambra.

For their first local appearance, The Amatis, four young women, a foreign act, evidently German, though billed "from Paris," are at the Alhambra this week. They have played in the West. The opening is a selection from "Tannhauser," with the girls divided into couples, seated at concert grand pianos. "The American Fantaisie," by Victor Herbert, is another instrumental piece played by the quartet, while some vocal numbers are sung as solos and in concert. Miss Gisela (The Amatis are sisters) is announced to give imitations during which "she will strike the highest note ever obtained." About the farthest Gisela went was G above high C. She took it rather well, although there seemed to be a roundabout way in which she approached the height. Gisela "yodled" up to it, and did all her top notes with a trill, tremolos innumerable standing out. Miss Gisela is the one and only comedienne also of the party. She grimaces and "mugs," while a tricky little song for an encore might have been the inspiration for the recent American composition, "Making Faces." Neither of the young women is a brilliant performer on the piano, although two have what might be called a fancy touch. The other duo work hard while playing, without any grace of execution. The youngest girl was much liked for her youthfulness, and both the instrumental selections, especially the patriotic one, gained long applause. Albeit a musical critic might technically pick the act apart, it hit the Alhambra audience just right, it seemed, and secured unstinted approval. Les Amatis were held for eight minutes in "one," two minutes too long, at least. As a musical number, it runs to "class," and secures a mark of oddity from having the young women only on the stage in the present arrangement.

Sime.

Nolan and Griffin.
Songs and Talk.
19 Mins.; Full Stage.
Keeney's.

Whatever else may be said of Nolan and Griffin, they sure have a host of friends in Brooklyn. All turned out Monday night to give them a send-off. The comedian works as a dressed-up tramp, a character for which he is in no way suited. His speaking voice is inclined to a flighty pitch, and he appeared a trifle scared while his partner, who works "straight," was a most vivid contrast. The latter wore a continuous scowl, and fairly bellowed his lines, while his hands were not out of his coat pockets for more than thirty seconds during the entire specialty. The comedian, when playing the piano, was perfectly at home, and he seemed relieved when firmly seated on the stool. The talk for the most part has been heard before. In fact, it is typically "variety talk." The singing is a trifle better, but carries very little weight. With practice and experience, the pair should be able to work out an entertaining specialty.

Dash.

La Scala Sextet.
Operatic.
16 Mins.; One.
Alhambra.

The "La Scala Sextet" is a personally conducted act of the Orpheum Circuit, placed in vaudeville some time ago under the auspices of Charles Feleky, having played West since its introduction. Four numbers were sung Monday evening, a solo ("Rigoletto"), duet ("Il Trovatore"), quartet ("Rigoletto") and sextet ("Lucia di Lammermoor"). Four men and two women compose the act. All the men are foreigners, plainly indicated by their personal presence. Of the women, Mme. Zuriga De Sanctis, the soprano, was very screechy in her upper register during the duet number, but did much to carry the "Lucia" excerpt for the finale. Miss Merlino has a beautiful contralto, heard for a few bars by itself in the quartet. The men, without exception, appeared so very "stagey" that quite some of the effect of their voices was taken away. Sig. Passananti, the tenor, first held the stage with a solo, which was followed by the duet in which Salvatore Nunziato joined Mme. De Sanctis. Sig. Nunziato had some aspirations towards acting as well as singing, and his well rounded baritone in this was offset by motions which he may have presumed were those connected with "acting the song." Sig. Montella was listed for the "Toreador" from "Carmen," which he did not sing, but he, together with Sig. Benigno, filled up the sextet. The "La Scala Sextet" is an elaboration of the many "trios" and "quartets" who have been singing in "one," and drawing down much applause for the efforts. It is no better than two or three of the former which have been heard. The members of the sextet are costumed, but, having no setting, the dress seems not to fit, and the appearance by ones, twos, fours and sixes is not a plan of arrival adapted to smooth sailing. While the position of "one" may be convenient for the stage manager, a full stage, with a "production" for the act, would have helped it immensely. Neither would an orchestral leader of the act's own have been amiss.

Sime.

Kendall, Ross and Crittenden.
"The Sergeant and the Rub-a-Dub Maids."
17 Mins.; Full Stage.
Pastor's.

"The Rub-a-Dub Maids" is a song, evidently taken from some comic opera of which the trio very likely were at one time or another a part. There are two girls and a man in the act, which early dwindles into only a fairly pleasing singing specialty. The man in an English military uniform enters and finds two girls scrubbing away at washtubs. The three immediately break into song and keep on singing to the finish. Besides the opening song there are two others, also comic operatic. The closing number is "The Glow Worm," from "The Girl Behind the Counter." The girls are nice looking, with fairly good voices, but a trifle uncertain of themselves. The same trouble is affecting the man. He looks good in his uniform, but gets a long ways from the character by using an "auto" number.

Dash.

Homer Lind and Company.
"The Opera Singer."
27 Mins.; Full Stage.
Keeney's.

The program simply mentions Homer Lind, but there is a company of enough importance to be mentioned. The first purpose of "The Opera Singer" is to show off to best advantage the delightfully sympathetic tenor voice of Mr. Lind. There is a good deal to the story. Much is lost through its being loosely put together. Mr. Lind is an opera singer of the old and broken down type who comes to the vaudeville theatre for his Monday morning rehearsal. It is a bare stage affair, with the stage manager and the property men hustling things about, moving scenery and hammering nails while the old singer tries to rehearse with the orchestra. An argument arises with the stage manager on account of the noise and the drop is let down, leaving the singer in One to go on with his rehearsal. This gives Mr. Lind opportunity for rendering three operatic selections. Between the numbers, he converses with the leader of the orchestra, making known to him his real reason for being in vaudeville. It is his desire to locate his daughter, who had been brought over to this country by the singer's wife when the girl was a baby. After the rehearsal the conductor dismisses the orchestra, and as the musicians are leaving, the singer notices a young girl among them who has been playing the violin. She is the long lost daughter. The last scene is the girl's room. Aside from the treat of Mr. Lind's singing, there is a quantity of good fun produced by the stage manager. Whoever played the part did it to a nicety, getting all the comedy possible out of it without overstepping. The leader of the orchestra did well in the orchestra pit, but when on the stage, was hardly up to the standard. The young girl rendered a violin solo and her role nicely. A four or five minute cut would necessarily quicken the action and work for the betterment of the whole. Dash.

Meier and Mora.
Songs and Dance.
Full Stage.
Keeney's.

Meier and Mora got rather a poor start after the intermission, as the audience was coming in for the first few minutes, but after the stragglers were seated they gave the act a hearty reception. The team is a foreign combination, not hard to tell. The woman sings Vesta Victoria's "The Next Horse I Ride On," burlesquing it and pulling it through beautifully. A Scotch number, done with a capital loose dance, also showed Miss Mora to be a dancer of ability. The male end appears first in a funny, grotesque "kid" make-up and does a foolish dance that gained the desired laughs. His bag punching exhibition stands well up among its kind. Some little comedy is attempted through the woman endeavoring to punch the bag, but this portion should be dropped. A better finish should also be installed. The pair carry a special set showing the deck of a ship that adds to the offering.

Dash.

(Continued on Page 23.)

Winsor McCay, through Jules Ruby, has been dated for Hammerstein's Roof during June.

CALIFORNIA GIRLS.

Just at this time, when many of the Wheel shows are curtailing expenses and getting down to "turkey" proportions in consequence, it is an added mark of distinction that an organization keeps itself intact and up to a mid-season standard of excellence, as "The California Girls" has.

The real novelty of the offering is its extraordinary musical strength. It is no new thing to find a burlesque company attempting numbers from the standard operas, but decidedly it is a new thing to find one that handles them with anything approaching adequacy. In the first part the audience practically held the show up with repeated encores for Fred Taylor and the whole company in a big number from "Il Trovatore" and later, during the burlesque, parts of the score of "Pinafore" were received with evidences of enthusiasm that are seldom given to popular numbers of the street organ repertoire.

The music went well because it was well sung. Indeed there are few stock opera companies that can show a better singing average than "The California Girls." The pre-eminence of this department is doubtless due in part to the presence of Orletta and Taylor, whose straight singing number is established in vaudeville.

But having this strong recommendation, the show does not rest upon that alone. Sam J. Adams, the principal comedian, does extremely well, holding himself to a fair medium of clowning and getting over a quantity of quiet humor without too much knockabout. Also his matter is consistently clean. In the particular of dressing the show averages up nicely and the selection of girls is easily the equal of any show that has played the local houses in a month or two. There is also an unusual number of men in the outfit playing subordinate parts, but all with good voices. This has a good deal to do with the effectiveness of the singing. William Maussey and J. O'Rourke handled comedy roles in support of Adams capably.

Gladys St. John and Tillie Cohen, besides contributing their animated presence to the pieces, come forward with a capital talking and singing act in the olio. One makes an entertaining eccentric comedienne and both girls look well and dress neatly. La Belle Marie was very much in evidence. Her olio act was a very busy performance. She does a bit of wire walking with a disrobing feat at the opening, a little contortion and a good deal of singing and dancing and handles each of her different specialties smoothly and skilfully. During the pieces she was almost equally busy in a soubrette role.

Reba McDonald scored one of the hits of the show with her dances, introduced as an incidental in both first part and burlesque. She is a neat, graceful little person and executed her dances with an appearance of enjoyment. Orletta and Taylor gave their well constructed singing offering and the Three Marvellous Heumans completed the vaudeville part.

One detail of stage management that should have been corrected is the use of dim lights for the opening of the first part and the finale. In the latter case the girls wear white military uniforms with tights, but a dull red light was thrown on the stage which almost hid the well-handled drill from view. In the same way what might have been a pretty stage picture at the opening was entirely spoiled by heavy, dull lights. *Rush.*

ALHAMBRA.

To be the victim of your imitators must be very distressing. Eddie Foy is it. So many have imitated and impersonated Eddie Foy in vaudeville, the audience now expect of Mr. Foy about two hundredfold of they don't know what, while failing in due appreciation of a very clever travesty Mr. Foy is now offering on the self same subject of imitations.

Monday evening at the Alhambra the placing of the cards with Mr. Foy's name brought more applause than at his exit, although during his act the house laughed heartily. Any one of his numbers given as "an imitation of Eddie Foy" would have been the proverbial "riot," but with the comedian passing over a collection of amusing incidents, from the nicely written opening number, "None of Them Have Anything on Me," to the extremely funny burlesque on Alice Lloyd's "mirror" song (throwing the "light" from the back of a tin pan), the audience was not satisfied. They wanted more and more, having seen Eddie Foy imitated for every week the past season. Mr. Foy ought to stop his imitators and keep the "riots" for himself when he annually returns to vaudeville.

There are two "classy" numbers on the Alhambra bill, a very good one, this week. They are Les Amatis and "La Scala Sextet" (New Acts), both containing singing, of which there is an overplenty in the show, but the two acts are placed in the different halves.

Between Mr. Foy and Bijou Fernandez, with W. L. Abingdon, the Alhambra held a full house, the uptowners not missing a chance to see the originals of those "names." Mr. Abingdon has replaced Edwin Arden as Captain Velvet in the latter's sketch of that title, and Mr. Abingdon makes a commanding figure as the road agent. He is forcible in delivery, though a trifle indistinct at times. Miss Fernandez is repeating the performance in the part she originated, while Maurice Franklin as "The Greaser" might be more crafty—if not ferocious.

The genuine hit of the performance was knocked out by Ray Cox, who was the second at the bat. Had Miss Cox been further down she would have run all around the bases two or three times.

A witty, musical collection of songs, with impersonations of two opposite types of college girls, "cleaned up" finely, and the house was loath to let Miss Cox escape. If she would only curb her smile of self-enjoyment after each story or verse of a song Miss Cox might even do better.

With a really novel jumping act the Deonzo Brothers made a rattling opening number. One is quite heavy for a leaper. Both do good work and dress the stage well, although out of harmony in the color effects and in need of newer and brighter music.

Kelly and Kent, having left the Orpheum road show, return to the city, credited with a new "drop," a brilliantine suit and hat, for especial notice under the spot light (Mr. Kelly's and something new), holding to much the same act, with the funny pugilistic discourse in which Miss Kent ably works for the finale. Opening after the intermission they scored big.

Another return is Barnold's Dogs and Monkeys, with the "drunk" and the imitable "monk cop" as funny as ever and going just as well. The Swor Brothers in blackface secured laughter. *Sime.*

COLONIAL.

Comedy in large and small doses is served at the Colonial this week. There is so much of this desirable vaudeville element that it becomes a trifle weary before the program has spent itself.

Jack Wilson and Company—the sign board reads "Jack Wilson Trio"—got the first crack at the audience in the "Number 2" position, a desirable spot this week. The act fared very well. The house laughed heartily at Wilson's really funny colored "wench." His make-up with the "Merry Widow" hat is a scream.

Pat Rooney and Marion Bent were on third, and their names were the signal for much applause. They are doing the "Busy Bell Boy" with one or two slight changes. A new song, "I Like to Sit and Look at You," is quite tuneful, and, with the neat dance by the couple, won an enthusiastic encore. Pat has put a few new steps in his dance that have until now remained undiscovered, but then what's the use of talking about his dancing? He's Pat Rooney; that's enough. Miss Bent can always be depended upon to show at least one new frock. She is wearing a dainty little brown creation that beggars description. The woman behind was probably right when she said, "Isn't it just too sweet?" Another thing noticeable about Miss Bent is the rapid strides made in her dancing. She is now able to hold up her end with the nimble Pat.

Coram, the English ventriloquist, with his single "dummy," met with instant success. He has an odd way of taking the dummy's abuse that is very amusing, and the figure in its controversy with the ventriloquist seems all but human. A prominent feature of Coram's work is the deep, distinct tones he produces in the "dummy."

"A Night on the Houseboat" made an enjoyable number before the intermission. It isn't so much what the principals do as it is the pretty set and the agreeable atmosphere created. There is a bit of class about the offering. Francis Merivale as the lisping girl is the only change in the cast. She does very well with the part, although her voice is shrill and becomes trying at times.

Flavia Arcaro opened after the intermission and had a difficult road. The singer has changed things about since first seen, but has not helped her specialty to any great extent. The piano selection at the opening has been dropped, also the monologue relating to subway trains.

Yorke and Adams carried their crockery smashing specialty through to a goodly amount of laughs, but towards the finish the act begins to drag, and there was very little applause at the ending. After the waiter has brought the second bottle of wine and the second dish has been smashed the fun is over. The bringing of more bottles loses its humor through repetition and the breaking of more crockery is unnecessary expense.

Julius Tannen got to the post after all the laugh makers had a good start on him, but he held on gamely and finally won out. There is some new talk about reincarnation that is bright and snappy, with points sticking out all over it. (In strict confidence, we must hand Mr. Tannen a friendly piece of advice: If any of the "Mystic Krewe" ever catch him doing that Syracuse roast thing, his life will certainly be the penalty.)

The Bessie Valdare Troupe gave the bill its start. La Gardenia closed. *Dash.*

PASTOR'S.

Singing has the call this week. Everybody is singing. There are singles, duets, trios, quartets and any old combination you want.

The Yorke Comedy Four, the last of the singing numbers, naturally suffer the most. The personnel of the four has been changed since the act was last seen hereabouts. There are two new faces. The new members make it a better vocal organization while the comedy end is not quite as well taken care of. One of the newcomers works as a Hebrew. He appears to be strange to the character, but has the right idea and manner of going after it and with a little experience should make it valuable to the act.

Smith and Baker luckily depend more upon dancing than their vocal efforts, and this pulled them through to be the real big hit of the evening. Both men are easy workers and the dancing is excellent. They are easily capable of something better than they are now doing, and with a specialty properly framed up, should become familiar figures in the metropolitan vaudeville houses.

Adams and Mack fared very well with their burlesque or expose of magic, whichever it might be termed. The comedian has still to acquire an easy method. The method may be a trifle hard to find, but a more suitable costume would be an easy matter.

Mons. Herbert played several selections on his "musical dining table," taking them all on the run. It looked as though Tom Kelley was going to beat him for the place at one time, but he managed to come strong in the stretch and finished a length or so to the good.

The Cycling Brunettes closed the show with their neat comedy bicycle specialty. The "straight" man has adopted a bright looking costume which gives a clean appearance to the act. The comedian does very well with the riding, but the comedy is not all that it should be.

Juggling De Lisle in the opening position scored the biggest hit of any act holding down that spot this season and perhaps for many other seasons. The young man has adopted a more suitable costume than when he was last seen at the house and shows to much better advantage. He has improved greatly in the handling of the Indian clubs as he has with the other juggling. De Lisle showed a couple of new ones with the hats that are well worth while, but they suffer as do many of his other tricks through lack of showmanship. Mr. De Lisle is on the right track.

Dacey and Chase, as the program states, do a little of everything. There is some fairly pointed talk, nicely handled, some sand pictures and a burlesque boxing match at the finish which was just to the taste of the Pastorites.

Mr. and Mrs. Browning have a quantity of new talk. Some is good and some—well, here's a sample: "What kind of felt would you give Anna Held?" Answer: "Ziegfeld" (feld). The couple look well and handle their material nicely. Mr. Browning sang an Italian number pleasingly, but that mushy Roosevelt stuff should be tabooed.

The Lippincotts gave a good account of themselves in the dancing line. Libby Blondell and Company, Kendall, Ross and Crittenden, The Four Sullivan Brothers and Bradley, Angelo and Purcell will be found under New Acts. *Dash.*

ROUTES FOR THE FOLLOWING WEEK MUST REACH THIS OFFICE NOT LATER THAN WEDNESDAY MORNING TO ENSURE PUBLICATION.

CARDS WILL BE MAILED UPON REQUEST

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Deery & Francis, 328 W. 30, N. Y.
Delmore & Onaida, 835 E. 43, N. Y.
Delmo, 38 Rose, Buffalo, N. Y.
Delmore, Misses, Proctor's, Troy.
Delavoye & Fritz, 2687 Madison, Chicago.
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Daltons, Three, Jolly Grass Widows, B. R.
De Camo, Chas., & Dogs, 8 Union Square, N. Y.
De Chantal Twins, 283 Ogden, Jersey City.
De Cotret & Howard, City, Brockton, Mass.
Demacos, The, 114 N. 9, Phila.
De Graff Sisters, Trans-Atlantics, B. R.
De Lacey & Bro., Bijou, St. Paul.
Demonic & Belle, Englewood, N. J., Indef.
Denman, George, Barnum & Bailey, C. R.
De Fue & Estes, 2448 Cornell, Indianapolis.
De Haven, Rose, Sextet, 2682 Broadway, N. Y.
DeLisle, Mae, Colonial Belles, B. R.
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Delaphe, 54 Willoughby, Brooklyn.
De Mario, Ringling Bros., C. R.
De Mont, Robert, Trio, 122 W. 14 Pl., Chicago.
De Vau, Hubert, 364 Prospect, Brooklyn.
Desmond Sisters, Gem, Austin, Minn.
De Muths, The, 26 Central, Albany.
Devine, Doc, Ashland Hotel, Phila.
De Voe & Miller, 209 E. 14, N. Y.
De Vere, Madeline, 54 W. 125, N. Y.
De Witt, Burns & Torrence, Orpheum, Omaha.
De Witt Young & Sister, 58 Chittenden, Columbus.
De Young, Tom, 156 E. 113, N. Y.
Derrin, Jas. T., 516 So. Flower, Los Angeles.
Devlin, Prof., 2611 Cumberland, Philadelphia.
Devilino & Ellwood, Orpheum, Denver.
Diamond & May, Fischer's, Los Angeles, Indef.
Diamond, Jas., Kentucky Belles, B. R.
Dickinson, W. S., 2910 Vine, Lincoln, Neb.
Dierckse Bros., 1235 Golden Gate, San Francisco.
Dillae, Max, Ringling Bros., C. R.
Dixon, Bowers & Dixon, 5626 Carpenter, Chicago.
Dixon, Nona, 5626 Carpenter, Chicago.
Dollard Troupe, Barnum & Bailey, C. R.
Dona, 411 Keystone Bank Bldg., Pittsburg.
Donald & Carson, Shea's, Toronto.
Doner, Joe & Nellie, Moon Light Maids, B. R.
Donnelly & Rotall, 3 Copeland, Boston.
Donnette, Ira, 133 W. 45, N. Y.
Doberty, Jim, Moon Light Maids, B. R.
Dohn, Robert, Barnum & Bailey, C. R.
Doric Quartette, 300 Wells, Toronto.
Dotson, Howard, 435 Binghamen, Reading.
Douglas, Chas. W., Broadway Gaiety Girls, B. R.
Dove & Lee, 422 W. 48, N. Y.
Dowlin, John, Treadors, B. R.
Doyle, Phil., Lady Birds, B. R.
Doyle, Maj. Jas. D., 1553 Broadway, N. Y.
Downey, Leslie T., Dreamland, Racine, Wis.
Drawee, Frisco & Hambo, touring Italy.
Dreano, Josh., Revere House, Chicago.
Drew, Dorothy, Alhambra, Paris.
Dudley, O. E., Crystal, Ind., Indef.
Duff & Walsh, Surprise, Washington, D. C.
Dunedin Troupe, Orpheum, Salt Lake.
Dunne, Thos. F., 128 E. 19, N. Y.

Dunham, Heslin & Barardi, Jolly Girls, B. R.
Duncan, A. O., 352 W. 46, N. Y.
Duncon, Tom, Ringling Bros., C. R.
Duncan & Hoffman, Bijou, Muskogee, Mich.
Dunn, James, 464 W. 51, N. Y.
Dunn & Miller, North Chicago.
Dupree, Fred, Proctor's, Albany, N. Y.
Dupree, George & Libby, 228 W. 25, N. Y.
Dupree, Jeanette, 164 Fulton, Brooklyn.
Dutons, Three, Ringling Bros., C. R.

E

Eckel & Du Pree, 129 Stockholm, Brooklyn.
Eckhoff & Gordon, East Haddam, Conn.
Edinger Sisters, Shell Beach Casino, Lake Chas. La.
Edmonds & Haley, 308 E. 60, Chicago.
Edmonds & Monie, 308 E. 60, Chicago.
Edwards, M. & C. E., Hippodrome, Buffalo, Indef.
Edwards, Robert M., & Family, 114 W. 109, N. Y.
Edwards, Jennie, Bowers, B. R.
Edwards, Ralph, Parisian Widows, B. R.
Edwards & Vaughan, 2039 Lawrence, Phila.
Ehrendall Bros., 1344 Leffingwell, St. Louis.
Elastic Trio, Majestic, Pittsburg, Indef.
Eltzing, Julian, Proctor's, Troy.
Elliott & West, 2902 Ellsworth, Phila.
Eller, Glor, Fay Foster, B. R.
Elliott, Belair & Elliott, Harry Bryant's, B. R.
Ellsworth, 4 Tiger Lilies, B. R.
Emerald, Monie, Palace, Glasgow, Scotland.
Emerald Trio, 443 Central Ave., Brooklyn.
Emerson & Baldwin, Hotel Churchill, N. Y.
Emerson & Wright, Kansas City, Mo., Indef.
Emperors of Music, Four, 431 W. 24, N. Y.
Empire Comedy Four, Empire, Sunderland, Eng.
Epps & Loretta, 210 W. 27, N. Y.
Erb & Stanley, Moline, Ill.
Ergott & King, Circus Chisell, Warsaw, Russia.
Esmeralda, 3 Union Square, N. Y.
Esmeralda Sisters, The, Copenhagen, Den.
Esterbrooks, The, Miss N. Y., Jr., B. R.
Estelle & Willis, Jolly Grass Widows, B. R.
Eugene Trio, 896 E. Orange Grove, Pasadena, Cal.
Eugene & Mar, People's, St. Joseph, Mo.
Evans, Chas. E., Orpheum, Salt Lake.
Evans & Lloyd, 923 E. 12, Brooklyn.
Evans, Billy, Colonial Belles, B. R.
Evans, Geo. W., Family, Muscatine, Ia.
Everett, Ruth, Ideals, B. R.
Everett Sophie & Co., Victor House, Chicago.

F

Fagan & Merlam, Shirley, Mass., Indef.
Fairchild, Mr. & Mrs., Lyric, Unlontown, Ga.
Fairchild, Violet, Unique, Winnipeg.
Falardaux, Camille, 89 Court, Boston.
Falke & Coe, Jolly Grass Widows, B. R.
Falke, Ellnor, Orpheum, Kansas City.
Fanton Trio, 266 E. Erie, Chicago.
Farb, Dave, 515 W. 6, Cincinnati.
Farrell & Le Roy, 1721 First, N. W., Wash., D. C.
Farrell, Charlie, 332 Main, W. Everett, Mass.
Farrell, Billy, Moss & Stoll, Eng.
Fascos, Four, Barnum & Bailey, C. R.
Faust Brothers, 242 W. 43, N. Y.
Favars, Marguerite, Saratoga Hotel, Chicago.
Fay, Ray F., Alamo, Cedar Rapids, Ia., Indef.

Fay, Coley & Fay, 1553 Broadway, N. Y.
Faye, Elsie, Keith's, Phila.
Fay Sisters, Family, Kane, Pa.
Fell, Pearl Cleone, Palace Hotel, Chicago.
Felix & Barry, Orpheum, Sioux City.
Fentell & Carr, Shea's, Buffalo, Indef.
Ferguson, Dave, Miss N. Y., Jr., B. R.
Ferguson & Du Pree, Lyric, Dallas.
Ferrard, Grace, Dreamland, Travers City, Mich.
Ferrell Bros., Majestic, Chicago.
Fiddler & Shelton, Bijou, Muskogee, Mich.
Fielda & Hanson, Terrace, Belleville, N. J.
Fielda, Harry W., Olympic, Chicago.
Fielda, W. C., Shea's, Toronto.
Fields, Will H., Lyceum, Meadville, Pa.
Fillmore, Nellie, Bijou, Marion, O.
Filson & Errol, 122 So. Austin, Chicago.
Fink, Henry, 150 Potomac, Chicago.
Fisher, Robert, Lady Birds, B. R.
Fisher & Berr, Rents-Santley, B. R.
Fisher Troupe, Barnum & Bailey, C. R.
Fisher, Mr. & Mrs. Perkins, Olympic, Chicago.
Flake & McDonough, 753 Jennings, N. Y.
Fitzgerald & Gilday, Coliseum, Seattle.
Fitzgerald & Quinn, Trans-Atlantics, B. R.
Fitzgerald & Wilson, Coliseum, Seattle.
Flatow & Dunn, 128 W. 96, N. Y.
Fleming, May Agnes, White's Gaiety Girls, B. R.
Flemen & Miller, Kentucky Belles, B. R.
Fletcher, Charles Leonard, 14 Leicester, London.
Flora, Mildred, Night Owls, B. R.
Flynn, Cy, Brigadiers, B. R.
Flynn, Jas. A., 1213 Penn Ave., Washington.
Flores, Nellie, 241 W. 43, N. Y.
Florence, Six, Barnum & Bailey, C. R.
Foley, Jack, Ringling Bros., C. R.
Forber The Marvel, 153 W. 9, So. Boston.
"Fords, Famos", 391 Gates, Brooklyn.
Foreman, Edgar & Co., Majestic, Dallas.
Foster, George, Majestic, Houston.
Fox, Will H., Palace, Glasgow, Scotland.
Fox & Hughes, Empire, Boise, Idaho, Indef.
Fox, Will, Lady Birds, B. R.
Foster, Geo. I., 2930 York, Phila.
Fowler, Alice, Brigadiers, B. R.
Frank, George, Lady Birds, B. R.
Franklin, Billie, 708 7, S. W. Washington, D. C.
Frans, Cogswell & Frans, 246 W. 21, N. Y.
Francis, Harry, Jolly Girls, B. R.
Friend & Downing, 1804 7th, N. Y.
Frederick Bros. & Burns, 25 Ramona Pk., Grand Rapids.
Fredians, Great, Barnum & Bailey, C. R.
Freiligh, Lizzie, Trans-Atlantic S., B. R.
Frey & Allen, Ideals, B. R.
Fredo, George, 207 14, N. Y.
Frederick, Snyder & Poole, 200 N. Gay, Baltimore.
Frevoll, Frederick, 148 Mulberry, Cincinnati.
Frost, Chris., 917 W. 6, Fairbault, Minn.
Fukino Troupe, Brigadiers, B. R.
Fullton, May, 120 W. 116, N. Y.
Fuller, Ida, 138 Alexander Ave., N. Y.

G

Gaffney Sisters, Nashville, Tenn.
Gardiner Children, Palace Hotel, Chicago.
Gardiner, Jack, Orpheum, San Francisco.
Gardner & Lawson, Star, Atlanta.

Gardner Arline, 1958 N. S. Phila.
Gardner & Madder, 208 American Bldg., Seattle.
Gardners, Three, 1458 No. 8, Phila.
Gartelle Bros., 410 S. Main, Gloversville, N. Y.
Garvin, Platt & Peaches, 4417 3d Ave., N. Y.
Gaylor & Graff, 244 W. 16, N. Y.
Gaylor, Bobby, 5902 5th Ave., Chicago.
Gaylor, Chas., 768 17, Detroit.
Gehrue, Mayme, & Co., 200 E. 33, N. Y.
Genaro & Band, Poll's, Scranton.
Gelmores & Castle, Airdome, Elmore, Okla.
Genter & Gilmore, 208 N. 3, W., Cedar Rapids.
Georgettys, Great, Victor House, Chicago.
Geromes, The, Barnum & Bailey, C. R.
Gibson, Fay, Standard, Davenport, Ia., Indef.
Gilbert, Jane, Proctor's, Newark.
Gillette Sisters, 60 Manhattan, N. Y.
Gilmaine, 50 W. Eagle, E. Boston.
Gilmore, Stella, Jolly Girls, B. R.
Girard & Gardner, Amityville, L. I.
Gladstone, Ida, 335 W. 50, N. Y.
Glockner, Chas. & Anna, Rents-Santley, B. R.
Godfrey & Henderson, Shubert, Chattanooga.
Goetz, Nat., 1818 Tree, Donora, Pa.
Golden Gate Quintet, 346 W. 59, N. Y.
Golden & Hughes, Wigwam, San Francisco.
Goolems, Six, Ringling Bros., C. R.
Goforth & Doyle, 1929 Broadway, Brooklyn.
Gordon, Marta, Gerard Hotel, N. Y.
Goodmans, Musical, Continental Hotel, Chicago.
Gordon, Cliff, Orpheum, Los Angeles.
Gordon & Shackhorn, 225 W. 27, N. Y.
Gordon & Marx, 236 W. 38, N. Y.
Gordon, Amy, Rose Sydel, B. R.
Gordon, Max, Reeves' Beauty Show.
Gorman & West, Orpheum, Kansas City.
Gossans, Bobby, Electric, Coshocton, O.
Gotham Comedy Quartet, City Sports, B. R.
Graces, Two, Miner's Americans, B. R.
Grant, Anna, Pat White's Gaiety Girls, B. R.
Grant, Sydney, 10 W. 65, N. Y.
Graham, Geo. W., Scenic, Providence, Indef.
Gray & Graham, 34 Rulitt, Rosnoke, Va.
Grace, Lizzie, Miner's Americans, B. R.
Grannon, Ila, Box 2, Melrose Park, Pa.
Great Eastern Quartette, Keith's, Phila.
Greve & Green, 409 Nicollet, Minneapolis.
Greene, George, Ringling Bros., C. R.
Green, Sam, White's Gaiety Girls, B. R.
Gregg, Tiger, Tiger Lilies, B. R.
Gregory, Geo. L., & Co., 343 Lorimer, Brooklyn.
Gregorys, Five, Alhambra, Brussels, Bel.
Grove, Chas. L., 347 Warsh, Chambersburg, Pa.
Gruet, Jack, Al. Marie Ideals, B. R.
Guertlin, Louis, Metropolitan Hotel, Brockton.

H

Haines & Russell, 943 Muskego, Milwaukee.
Hall, Alfred, Rollickers, B. R.
Hall, Harry, Ringling Bros., C. R.
Hall, Geo. F., 180 Center, Boston.
Hale & Hart, 319 1/2 Indiana, Indianapolis.
Hale, Lillian & Co., 18 Family, Butte.
Haley & McKinnon, Lady Birds, B. R.
Haley, Harry R., 236 Ogden, Chicago.
Halperine, Nan, 599 6th Ave., N. Minneapolis.
Hammond & Forrester, 101 W. 83, N. Y.
Hanson & Lewis, 121 W. 116, N. Y.
Hanson & Drew, Lyric, Cleburne, Tex.
Hannon, Billy, 729 No. Western, Chicago.
Haney, Edith & Lee, Jr., 4118 Winona, Denver.
Hanson & Nelson, 592 40th, Brooklyn.
Harvey, Clark & Frideau, Saratoga, Chicago.
Harris & Randall, Palace Hotel, Chicago.
Harcourt, Daisy, Orpheum, Salt Lake.
Harcourt, Frank, 44 Pleasant, Worcester.
Hardig Bros., Barnum & Bailey, C. R.
Hart, Fred, 393 8th Ave., N. Y.
Hart, J. C., & Co., Tiger Lilies, B. R.
Hart, Sadie, 1103 Jackson, N. Y.
Hart, Willie & Edith, 1918 S. 11, Phila.
Hartzell, George, Ringling Bros., C. R.
Harland & Rollinson, 16 Repton, Manchester, Eng.
Harlowe, Beatrice, Moon Light Maids, B. R.
Harrity & Herr, 146 Lmas, E. Liberty, Pa.
Harrison, Jules, Yankee Doodle Girls, B. R.
Harrington, Hilda, Rose Sydel, B. R.
Harris, Bobby, Treadors, B. R.
Harris & Hilliard, Bijou, Ashtabula, O.
Harris, Will J., Olympic, Chicago.
Harris, Charley, Harry Bryant's, B. R.

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Gath, Carl & Erma, Empire, Grand Forks, N. D.
Gabriel & Co., Orpheum, Denver.
Galando, 82 Summer, Brooklyn.
Gallagher & Barrett, G. O. H., Pittsburg.
Gallit's Monkeys, Orpheum, San Francisco.
Galloway, Albert E., Davis, Braddock, Pa.
Galloway, Bert, Davis, Braddock, Pa.
Gardner, Eddie, 27 High, Newark.
Gardner, Andy, Bohemians, B. R.

Harris, Sam, Princess, Cleveland.
Harris, Hattie, 209 Sedgwick, Chicago.
Harrison, Minnie, Brigadiers, B. R.
Harvey & De Vora, Rialto Rounders, B. R.
Harvey, Elsie, 138 E. 14, N. Y.
Harvey, Harry, 3110 Cottage Grove Ave., Chicago.
Haskell, Loney, Orpheum, Denver.
Hassan Ben Ali's Arabs, Columbia, Cincinnati.
Hawkins, John, Orpheum, Newark, O.
Hayes & Carey, Bohemians, B. R.
Hayes & Haley, 147 W. 127, N. Y.
Hayes, Edmund, Jolly Girls, B. R.
Haynes, Beatrice, Broadway Gaiety Girls, B. R.
Hayes & Wynn, 15 Audubon, Ave., N. Y.
Hayman & Franklin, Canterbury, London, Eng.
Hays, Ed C., Hippodrome, Lexington, Ky.
Healey, Tim, Brigadiers, B. R.
Healy & Vance, 215 W. 106, N. Y.
Heath, Thos. Gainer, Keith's, Phila.
Hearn, Tom, Hippodrome, London, Eng.
Hechl & Ardo, Ringling Bros., C. R.
Helmman, Bern, Toredors, B. R.
Heath & Emerson, 200 Berriman, Brooklyn.
Hedge, John & Ponies, 3456 State, Chicago.
Helm Children, Family, Great Falls, Mont.
Helston, Wally & Lottie, 1908 Columbia, Phila.
Henly & Elliott, 4925 Cypress, Pittsburg.
Henry & Francis, 45 W. 98, N. Y.
Henry, Harry P., 54 India, Brooklyn.
Henry, Roething, St. Charles Hotel, Chicago.
Henry & Young, Shellport Park, Wilmington, Del.
Henshaw, Harry A., Clark's Runaway Girls, B. R.
Herbert The Frog Man, Lyceum, Ogden, Utah.
Herbert, Mabel, 404 Main, Woborn, Mo.
Herron, Bertie, Orpheum, Sioux City.
Herrmann, Adelaide, Gilscey House, N. Y.
Hewletts, The, Standard, Ft. Worth, Indef.
Hewletts, The, 406 Ave. G, Council Bluffs, Ia.
Herbert Bros., Three, Family, Fargo, N. D.
Heltzman, Julia, Imperials, B. R.
Hess Sisters, 258 W. 55, N. Y.
Heuman Trio, Columbia, Boston.
Hlatt Family, Fern, New Castle, Ind.
Hibbert & Warren, Keith's, Cleveland.
Hickman, George, Pearl River, N. Y.
Hiestand, Chas. F., 2639 Iowa Ave., St. Louis.
Hill, Edmonds Trio, 262 Nelson, New Brunswick.
Hill, Cherry & Hill, S. & C., Spokane.
Hild, Irene, 148 Morgan, Buffalo.
Hild & Music Hall, So. Norwalk, Conn.
Hilliard, Robert, Keith's, Providence.
Hillman & Floyd, 213 W. 62, N. Y.
Hilltons, Marvelous, Pay Foster, B. R.
Hillyers, Three, 792 Bay 25, Bensonhurst.
Hines & Remington, Harrison, N. Y.
Hirsh, Estelle, 4812 Indiana, Chicago.
Hobson & Macnicol, 79 3d Ave., N. Y.
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Persone, Camille, Majestic, La Salle, Ill.
Petching Bros., Shea's, Buffalo.
Peters, Phil & Nettie, 107 E. 31, N. Y.
Phillips & Reynolds, 220 E. 78, N. Y.
Phillips & Farlendeau, Pastor's, New York.
Phillips, J. H., 10 W. 132, N. Y.
Phillips Sisters, Majestic, B. R.
Piercy & Fuda, 1926 Paterson, Baltimore.
Pike, Lester, Brigadiers, B. R.
Pike, May, Brigadiers, B. R.
Poirer's Three, 985 Berri, Montreal.
Pollard, Jeanne, World Beaters, B. R.
"Polly Pickle's Pets," Orpheum, Kansas City.
Posner, Allan H., 436 Central Park W., N. Y.
Potter & Harris, Grand, Hamilton, O.
Powers Bros., 15 Tr., Providence.
Power, Coletta & Co., 114 Rockville pl., Brooklyn.
Powers, Mr. & Mrs., 337 W. 30, N. Y.
Prampin Trio, 347 W. 40, N. Y.
Price, John R., & Co., 211 E. 14, N. Y.
Prices, The Jolly, 141 W. 47, Chicago.
Primrose, Fred., 376 Wallabout, Brooklyn.
Pritzkow, Louis, Girls, B. R.
Proslit Trio, Ringling Bros., C. R.
Pryors, The, 30 No. Main, Providence.
Psycho, Mlle., Gen. Del., Chicago.
Pucks, Two, 166 E. 80, N. Y.
Pudgie & Emmett, 404 Blewett, Seattle.
Pullen, Louella, 194 Jefferson, Trenton.

Q

Quaker City Quartet, 403 Macon, Brooklyn.
Quigg & Mack, 115 E. 14, N. Y.

R

Radford & Valentine, Oxford, London, Eng.

Ethel Levey's

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Raleigh & Harrington, 233 Winter, Hagerstown.
Raisant & Son, Box 641, Patchogue, L. I., N. Y.
Ransey Sisters, Bijou, Battle Creek.
Ranklin, Billy, Findlay, Findlay, O.
Rastus & Banks, Royal, Merthby, Eng.
Rawls & Von Kaufman, 315 E. 14, Kansas City.
Rawson & Claire, Hon. Tons, B. R.
Rawson & June, Phoenix, N. Y.
Raymond, Ruby, G. O. H., Syracuse.
Raymond & Hall, 6239 Loomis, Chicago.
Raymond & Harper, 6406 Lexington, Cleveland.
Rayno's, Al., Bull Dogs, Sharpstown, Ind.
Razars, The, 4503 No. 20, Ill.
Ray, Fred, & Co., G. O. H., Pittsburg.
Raymond, Fredericka, 16 E. 88, N. Y.
Raynor, Val., Trans-Atlantic, B. R.
Reaves, Roe, Hamilton, O.
Reded & Hadley, World Beaters, B. R.
Red & St. John, Bijou, Decatur, Ill.
Reddy's Napanew, Olympic, Chicago.
Regal Trio, 116 W. Washington Pl., N. Y.
Rego, Jimmie, City, Brockton, Mass.
Redford & Winchester, Proctor's, Newark.
Reid Sisters, 33 Broad, Elizabeth.
Reid, Lillian, & Co., 272 E. 35, Chicago.
Reilly, Johnnie, Majestic, Lexington, Ky.
Reed & Fari, Crystal, Noblesville, Ind.
Reed, Harry L., Washington, Buffalo, Indef.
Reeves, Al., Reeves' Beauty Show, B. R.
Remington, Mayme, Valentine's, Toledo.
Renee Family, Majestic, Houston.
Reno, Geo. B., & Co., Empire, Nottingham, Eng.
Reno & Bigar, Barnum & Bailey, C. R.
Renshaw, Bert, Majestic, La Salle, Ill., Indef.
Renetta & Lyman, Trocadero, B. R.
Revere & Yuir, Champagne Girls, B. R.
Reynard, A. D., Alf. T. Wheeler's, C. R.
Reynard, Ed. F., Chase's, Washington.
Reynolds, Ale, Miss N. Y., Jr., B. R.
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Rhodes & Engel, 2524 Chumney, Brooklyn.
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Rice, True, 1223 State, Milwaukee.
Rice & Elmer, 343 E. 142, N. Y.
Rice & Walters, Boston Belles, B. R.
Richards, Chris., Alhambra, N. Y.
Richardson, Lavender & Co., Farm, No. Carver, Mass.
Riley, Frank, Orientals, B. R.
Riccoboni's Horses, Ringling Bros., C. R.
Richards & Grover, People's, Cedar Rapids.
Rinaldos, The, 184 1/2 S. High, Columbus, O.
Ring & Williams, 102 Liberty, Baltimore.
Rio, Adolph, 222 E. 14, N. Y.
Ritter & Foster, Hippodrome, Paisley, Scot.
Rivards, Three, 338 Scribner, Grand Rapids.
Roattino & Stevens, Trent, Trenton.
Roberts, Signa, Merced, Cal.
Roberts, Elaine, Pearl, 17 Airdome, El Reno, Okla.
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PLAY OR PAY CONTRACT.

(Continued from page 3.)

has been executed. "Strict Performance" is the notification given to all managers. If a manager wishes to cancel an act, shift or postpone its time, it can be done only with the consent of the act itself, and if the act declines to accept a cancellation, shift or postponement, according to the resolution, the manager must play or pay. This is the positive statement officially made at the United's office.

The injunction against acts playing opposition would be as strictly enforced was as positively stated. Whether the opposition engagement was for one performance or a week, the ban would be placed, to be removed only by the decree of the general manager. No other member of the United held that power.

A sub-organization in the United embracing the smaller managers has been effected in due form, and an executive committee elected. This committee will have to do with acts playing over the smaller time, which will be booked under an understanding as regards the larger houses.

When the details of the radical move made by the United became known, much satisfaction was expressed. An impression had obtained that the United was running at large, and the announcement that the booking agency would be under one head, to whom the managers would report controversies for judgment, seemed to meet the general approval. It carried the conviction that if the policy of "system" were to be fully maintained and continued, it would benefit the artists, managers and vaudeville.

Seymour, O. G. & Co., Orpheum, Omaha.
Seymour Sisters, 1940 Nicholas, Phila.
Seyons, The, Parisian Belles, B. R.
Shadle, Frank, Ringling Bros., C. R.
Shannons, Four, Empire, Grand, N. D.
Sharp, Dollie, Family, Potteryville, Pa., Indef.
Sharocks, The, 240 Gain, Montreal.
Shaw & Shaw, Hotel Rexford, Boston.
Shaws, Aerial, Ringling Bros., C. R.
Shayne & King, 110 E. 14, N. Y.
Sherman & Fuller, 853 N. 8, Reading, Pa.
Sheer, Bessie, 212 Woodward, Detroit.
Shewbrooke & Berry, Trott, Trenton.
Shipp, Julia, & Edward, Barnum & Bailey, C. R.
Shirhart, Anson, Crystal, Detroit, Indef.
Shoer, Willie, 226 E. 39, N. Y.
Short, Edwards, 57 Middagh, Brooklyn.
Shrodes, Chas. & Alice, Shea's Toronto.
The Hasan Ben Ali, Luna Villa, Coney Island.
Simms, The, Maple, Box 369, Dobbs Ferry, N. Y.
Steinert & Thomas, 120 W. 135, N. Y.
Sleger, Lillian, Harry Bryant's, B. R.
Sidman, Sam, 6111 Quincy, Cleveland.
Sidonne, & Kellie, 424 E. Chicago Ave., Chicago.
Silver Stars, 51 Hanover, Boston.
Simpsons, Musical, 204 E. 52, N. Y.
Six English Belles, Gay Morning Glories, B. R.
Six Girls & Teddy Bear, Auburn, N. Y.
Sineay's Dogs & Cats, 101 W. 40, N. Y.
Smirl & Kessler, 229 W. 38, N. Y.
Smith & Convey, Trans-Atlantics, B. R.
Smiths, Aerial, Ringling Bros., C. R.
Smith Bros., 66 Hawthorne, Hartford.
Smedley & Arthur Co., 231 W. 38, N. Y.
Smith & Arado, Howard, Boston.
Smith, Wm. M., Broadway Galety Girls, B. R.
Smith & Brown, Morning Glories, B. R.
Smythe, Wm. H., Gay Morning Glories, B. R.
Snyder & Buckley, Keith's, Cleveland.
Sommers & Storke, Ideals, B. R.
Somers, Zalmar, Pat White's Galety Girls, B. R.
Some Quartet, Merry Maidens, B. R.
Sonnett, Annette, City Sports, B. R.
Soper, Bert, Star, Altoona, Pa., Indef.
Sonder, Pearl, Ringling Bros., C. R.
Spaulding & Dupree, Family, Davenport, Ia.
Spears, Bert, Melrose, Highlands, Mass.
Spencer, Lloyd, Lytle, Houston, Indef.
Spencer, Grover, Rollickers, B. R.
Spooler, Lew H., Empire, B. R.
Stafford & Stone, 624 W. 139, N. Y.
Stanford, Billy, 214 Clymer, Reading.
Stanley, B., Barnum & Bailey, C. R.
Stanley, Minna, City Sports, B. R.
Stanley & Seaton, Orpheum, Alberta, Canada, Indef.
Stanton & Sandberg, 711 Orchard, Chicago.
Starr, Carrie, Brigadiers, B. R.
Sterns, Al., 131 W. 26, N. Y., care of Ward.

Robinson & Grant, 206 8th Ave., N. Y.
Robinson, Tom, Scribner's Big Show, B. R.
Roby, Dan, 1553 Broadway, N. Y.
Roche, La Belle, Mile., Ringling Bros., C. R.
Rock & Fulton, Keith's, Boston.
Rockaway & Conway, Orpheum, Oakland.
Roethig, Henry, St. Charles Hotel, Chicago.
Rogers & Evans, Bijou, Piqua, O.
Rogers, Mr. & Mrs. Robt., 121 W. 42, N. Y.
Roltare, 28 W. 33, N. Y.
Romola, Bob, Bijou, Davenport, Ia., Indef.
Rooney & Bent, Orpheum, Brooklyn.
Rooney, Katie, 807 N. Patterson Pk., Baltimore.
Romanoffs, The, 133 17th, Wheeling, W. Va.
Rooney Sisters, 807 N. Patterson Pk., Baltimore.
Rosa, Bessie, Boston Belles, B. R.
Ross Sisters, 65 Cumerford, Providence.
Roscoe & Sims, Rents-Sanley, B. R.
Ross & Lewis, Oxford, Middleboro, Eng.
Ross & Vack, 11 W. 114, N. Y.
Rosso & Simms, Bowery Burlesquers, B. R.
Rousck, Jack, Air-Dome, Leavenworth, Indef.
Rowland, 127 W. 27, New York.
Royal Musical Five, 249 So. 9, Brooklyn.
Royce Bros., 874 N. Randolph, Phila.
Ryno & Emerson, Continental Hotel, Chicago.
Russell, Fred, P., 456 W. 136, N. Y.
Russell, Fred., Bowery Burlesquers, B. R.
Russell & Davis, Idle Hour, Atlanta, Indef.
Ryan & Richfield, Keith's, Philadelphia.
Ryan, Nan, & Co., 1558 Broadway, N. Y.
Ryan & White, 504 E. 103, N. Y.
Ryan, Zorella & Jenkins, Barnum & Bailey, C. R.

Sada-Carmen Sisters, Barnum & Bailey, C. R.
Salamonski, E. M., Prof., Barnum & Bailey, C. R.
Sandwina, The, Shea's, Buffalo.
Sattler, Chas., Lady Birds, B. R.
Sanford & Darlington, 2422 So. Adler, Phila.
Salvaggis, Five, Miss N. Y., Jr., B. R.
Sampson & Douglas, Pantage's, Seattle, Indef.
Samson, Doc, Coburn Greater Minstrels.
Sandow & Lampert, Orientals, B. R.
Saxton & Somers, Capitol Hotel, N. Y.
Schneider, F., Ringling Bros., C. R.
Schupp, Grover, Rollickers, B. R.
Schuster, Milton, Palace, Boston, Indef.
Scott, Edouard, Grand, Reno, Nev., Indef.
Scott, Mike, 223 Third, N. Y.
Seabury & Wilkie, 187 Madison, Paterson.
Sears, Gladys, Parisian Belles, B. R.
Sears, Wintergarden, Berlin.
Sequin, Wood, Eugenia, 2314 Holywood, Toledo.
Semon, Chas. F., G. O. H., Syracuse.
Semon Trio, Revere House, Chicago.

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We have cut another blind vein in our cross-cut tunnel that shows some good Copper, Iron and White Spur.

A large STREAK of FINE LOOKING ORE has now appeared on the hanging wall of our "Belle B." "The Sapphira" is holding its own as we sink, with ASSAYS of \$66.00, \$75.00, \$93.00 GOLD, SILVER and COPPER. THE FEW SHARES WE HAVE LEFT

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Stevens, Leo, Washington Society Girls, B. R.
Stevens & Boehm, 325 E. 14, N. Y.
Stewarts, Musical, Bohemians, B. R.
Stewart & Desmond, 147 W. 142, N. Y.
Stewart, Harry, Rose Sydel, B. R.
Stephens, Harry, 242 W. 43, N. Y.
Stickner, Emma, Ringling Bros., C. R.
Stickney, Miss R., Barnum & Bailey, C. R.
Stickney's Pony and Dogs, Hempstead, L. I.
Stickney, Robert, Ringling Bros., C. R.
Stirk & Dan, 28 Hancock, Brockton, Mass.
Stone, Wizard, Empire, Sheppard's, London, Eng.
St. Elmo, Leo, 1553 Broadway, N. Y.
St. Onge Bros., 22 Portland, Worcester.
Strickland, E. C., E. Greenwich, B. I.
Stuart & Keeler, 822 College, Indianapolis.
Stuart, J. Francis, 214 No. 8, Philadelphia.
Sturgis, Ida, Imperials, B. R.
Sullivan, W. J., Bijou, Jamestown, N. D., Indef.
Sullivan Bros., 6 So. High, Milford, Mass.
Sully & Phelps, 2329 Bolton, Phila.
Summers & Winters, 2329 Prairie, Chicago.
Sunny South, Hippodrome, London.
Sutcliffe, Troupe, Hippodrome, London.
Sweet, Eugene, 25 Cherry, Providence.
Sweeney, John S., 452 Turner, Allentown, Pa.
Swor Bros., 713 W. 62, Chicago.
Sylov, Barnum & Bailey, C. R.
Sylovs, The, Parisian Belles, B. R.
Sylvan & O'Neal, World Beaters, B. R.
Symonds, Jack, 18 Crystal, Denver.
Symphonla Musical Trio, 26 N. Jefferson, Dayton.

T

Talcots, The, Princes, Cleveland.
Taneau, 10 Central, Brooklyn.
Taneau, Felix & Claxton, 331 E. 93, N. Y.
Tanika, Ringling Bros., C. R.
Taylor, Tell, La Salle, Chicago, Indef.
Tegge & Daniel, 2148 No. Robey, Chicago.
Tempest Trio, 124 Boneau, Jersey City.
"Ten Dark Knights," Proctor's, Utica.
Tennis Trio, Polli's, Hartford.
Tensors, Fout, Pat White's Galety Girls, B. R.
That Quartette, Lyric Hotel, N. Y.
Thayer, Joe, Ashmont House, Lynn.
The Quartette, 1553 Broadway, N. Y.
Thomas, David, care of Moyer, Atlanta.
Thompson & Carter, City Sports, B. R.
Thompson, Harry, 112 Covert, Brooklyn.
Thompson Sisters, 3522 Aldine, Chicago.
Thorne, Mr. & Mrs., Albert Braddock, N. Y.
Thornton, Geo. A., 1133 Broadway, N. Y.
Thropp, Clara, 18 O. H., Sacramento.
Tiddlewinks & Dugau, 503 Hudson, N. Y.

Tierney, Belle, 74 N. Main; Woonsocket, R. I.
Tierney & Odell, Family, Butte.
Tinney, Frank H., 812 Moore, Philadelphia.
Toledo, Sydney, Bayside, L. I.
Tomkins, William, Goldfield, Nev.
Toys, Musical, Glace Bay, N. S.
Trainer & Dale, 1553 Broadway, N. Y.
Travers, Belle, Orientals, B. R.
Travers, Roland, Majestic, Madison, Wis.
Trillers, The, 346 E. 20, N. Y.
Trombadours, Three, 226 Park, Newark.
Truesdell, Mr. & Mrs., 569 W. 150, N. Y.
Trocadero Quartet, Dixieland, Jacksonville, Fla.
Trolley Car Trio, Orpheum, San Jose, Cal.
Tully, Ray, Proctor's, Newark.
Turner, Bert, People's, St. Joe, Mo.
Turnour, Jules, Ringling Bros., C. R.
Turpin, Ben, 310 E. Superior, Chicago.
Tyce, Lillian, 733 Mt. Prospect, Newark.

U

Ulrich, Fritz, 206 W. 44, N. Y.
Urma Sisters, Barnum & Bailey, C. R.
Usher, Claude & Fannie, Polli's, New Haven.

V

Vaggies, The, 4 Green, Auburn, N. Y.
Valdare & Varno, 175 S. Lake, Aurora, Ill.
Valmore, Mildred, Toredors, B. R.
Valadoms, Three, Keith's, So. Bridge, Mass.
Valdare, Bessie, Orpheum, Brooklyn.
Valoise Bros., Orpheum, Zanesville, O.
Valveno Bros., 107 E. 31, N. Y.
Valveno & La More, 20, Tacoma, Boston.
Van Charles & Fannie, Proctor's, Newark.
Van Eppes, Jack, 15 W. 64, N. Y.
Van Cleve, Denton & Pete, 236 E. 14, N. Y.
Van Dorn & McGill, 241 Henward, Brooklyn.
Van Hoven, Bijou, Marlon, O.
Van Lee, James, Yankee Doodle Girls, B. R.
Van, Miss M., Ringling Bros., C. R.
Vardaman, 270 W. 39, N. Y.
Vardon, Perry & Wilbur, Olympic, So. Bend.
Variety Quartette, Moonlight Maids, B. R.
Vasco, Keith's, Cleveland.
Veda & Quintarow, Globe Hotel, Belaire, O.
Vedmars, The, 749 Amsterdam, N. Y.
Verdi Musical Four, 46 W. 28, N. Y.
Vermette-Carrotte Trio, 451 Brecheuf, Montreal.
Verna Belle, 335 Beaum, Somerville, Mass.
Viola & Bro., 123 Montauk, Brooklyn.
Von Dell, Harry, 1553 Broadway, N. Y.
Vynos, The, 306 W. 31, N. Y.

Biograph FEATURE FILM

"WHEN
KNIGHTS WERE
BOLD"

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The Girl who Made the Name of Lloyd Famous in America

ALICE LLOYD

(ONLY)

Regretfully announces her farewell Vaudeville tour this season. Sail for Europe in July; return August to commence rehearsals for KLAU & ERLANGER'S Grand Broadway Production, under management of MR. FLO. ZIEGFELD, JR.

MAY 11, GRAND OPERA HOUSE, PITTSBURG

MANAGER R. E. IRWIN, K. & P.'s 5TH AVE., NEW YORK, said: "Miss Alice Lloyd is the best lady headline money maker I ever had. Wish I could get her again."

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MR. FLO. ZIEGFELD, NEW YORK THEATRE: "There is no doubt Alice Lloyd has a remarkable magnetism from the stage. I have engaged for two years. Wish I had her for four."

PAT CASEY said: "There's nothing to it. Alice Lloyd is a revelation wherever she appears."

Unanimously Declared a Genuine Hit Everywhere by EVERYONE

Wade & Reynolds, Majestic, Vicksburg, Miss.
Wagner & Gray, 26 Farragut, Chicago.
Wahlund, Tekela Trio, 205 W. 22, N. Y.
Waldorf & Mendes, 110 Green, Albany.
Walton, Irving R., Irwin's Majestic, B. R.
Walker & Magill, 102 7th Ave., New York.
Walters, Harry, Knoxville, Tenn.
Walker, Nella, Orpheum, St. Paul.
Walsh, George, Toredors, B. R.
Walsh-Lynch & Co., Irwin's Big Show, B. R.
Walton, Fred, St. James, L. I., indef.
Walton, Miss E., Orpheum, Virginia, Minn.
Ward & Shepell, Trocadero, B. R.
Ward, Billy, Myrtle Ave., Brooklyn.
Wards, The, Ringling Bros., C. R.
Warner, Stanley M., 126 W. 112, N. Y.
Watson & Little, 301 W. 118, N. Y.
Walton, Bert & Lottie, Coliseum, Seattle.
Ward, Klare & Co., Temple, Detroit.
Watson Sisters, Irwin's Big Show, B. R.
Ward Trio, 640 32, Milwaukee.
Warren & Brockway, Reilly & Woods, B. R.
Waters, James B., Vanity Fair, B. R.
Warner & Lakewood, 1553 Broadway, N. Y.
Washer Bros., Oakland, Ky.
Washburn, Blanche, Broadway Gaiety Girls, B. R.
Waterbury Bros. & Tenny, Bennett's, Ottawa.
Watson, Joe K., Rollickers, B. R.
Watson, Sammy, Cutes, Columbus, O.
Web, Harry L., Beatrice, Neb.
Webb, John L., Brigadiers, B. R.
Webb, Mabel, Pat White's Gaiety Girls, B. R.
Weber, Chas. D., Bowery Burlesquers, B. R.
Weber, John, Broadway Gaiety Girls, B. R.
Webster & Carlton, 622 W. 23, N. Y.
Weed, Roy, 434 Lincoln, Chicago.
Welch & Earl, Bijou, Superior, Wis.
Welch, Jas., & Co., 248 Fulton, Buffalo.
Welch & Maitland, Vanity Fair, B. R.
Wells, Pauline, Parisian Widows, B. R.
Wells, Billy K., Harry Bryant's, B. R.
Wenrick & Waldron, 542 Lehigh, Allentown.
Westworth, Rose, Ringling Bros., C. R.
Westworth, Vesta & Teddy, 200 Pratt, N. Y.

Werden & Taylor, Keith's, Philadelphia.
West, John A., 161 W. 68, Chicago.
West & Benton, Oak Park, Sacramento, Indef.
Wesley & White, Smith Ave., Corona, L. I.
West, Harry, Washington Society Girls, B. R.
West, Ed., Parisian Belles, B. R.
Weston, Sam, 16 E. 111, N. Y.
Weston, Emma, Empire, B. R.
Weston, Sadie, Parisian Belles, B. R.
Wheeler Children, 2514 No. 25, Philadelphia.
Whalley & Whalley, Box 202, Fitchburg, Mass.
Wheeler, Little Children, 2514 No. 25, Phila.
Wheeler, The, 1533 Broadway, N. Y.
Wheeler, Bert, 1533 Broadway, N. Y.
Wheeler & Rosey, 15 So. Clark, Chicago.
Whelan & Searles, 1320 Glenwood, Phila.
White, Frank, Brigadiers, B. R.
White Hawk, 750 Westchester, N. Y.
White, Pat, Pat White's Gaiety Girls, B. R.
Whitman, Frank, 133 Greenwich, Reading.
White, Tom, Lady Birds, B. R.
Whitlie, W. E., 143 Hornblower, Belleville, N. J.
Whitehead, Joe, 408 W. 33, N. Y.
Whitely, James, Trans-Atlantics, B. R.
Wiggins, Joe, Imperial, B. R.
Willard & Bond, Barrison, Sioux Falls.
Wilbur, Cary, Hippodrome, Birmingham, Eng.
Wilder, Marshall P., 25 No. New Hampshire, At-
lantic City.
Williams, Conloy, Littlefield, Conn.
Williams & Force, Star, Muncie, Ind.
Williams, C. W., Richmond Hill, L. I.
Williams & Mayer, 300 W. 55, N. Y.
Williams, Joe, Jersey Lilies, B. R.
Williams & West, Moon Light Maids, B. R.
Williams & Weston, 208 State, Chicago.
Wills & Hassan, Alhambra, N. Y.
Wilson, Tony, Heloise & Armors Sisters, 1 Prima
rd., Brixton, London, S. E., Eng.
Wilson, Alf. & Mabe, 256 W. 37, N. Y.
Wilson Brothers, 1300 So. 6, Maywood, Ill.
Wilson, Raleigh, Campbell Bros., C. R.
Wilson, Sam, Moon Light Maids, B. R.
Wilton, Belle, Vanity Fair, B. R.
Wincherman, V. F., 201 E. 14, N. Y.
Winchester, Edwin, Lake Cone Pk., Ft. Worth.

Winkler & Kress, 224 W. 38, N. Y.
Winslow, W. D., Barnum & Bailey, C. R.
Winston's Seals, 2416 W. Conry, Richmond.
Wise, Jack, 30th St., Pittsburgh.
Wixon & Eaton, Strolling Players Co.
Wood Bros., Star, Cleveland.
Wood & Woods, Ringling Bros., C. R.
Wood, Ralph, Lyric, Ft. Smith, Ark., Indef.
Woodford's Animals, Rose Sydel, B. R.
Wolford & Stevens, Star, Pensacola.
Wolfe & Vaughan, Palace, Memphis.
Wormser Tots, 502 W. 3, Davenport, Ia.
Woodward, Ed. & May, Wieland, Cumberland, Md.
Wormwood, Prof., Barnum & Bailey, C. R.
World & Kingston, Proctor's, Troy.
Work & Over, Temple, Detroit.
Worthley, Minthorne, 125 Lexington, N. Y.
Wotan, Barnum & Bailey, C. R.
Wright, Bertha, Brigadiers, B. R.
Woulff, Edward, Barnum & Bailey, C. R.
Wulff, Mine, E., Barnum & Bailey, C. R.
Wurnell, Arnold B., 517 McDonough, Sandusky, O.
Wynn & Lewis, 1533 Broadway, N. Y.

Mozart, Fred & Eva, Unique, Minneapolis, May 18.
Needham & Wood, Bijou, Derby, Conn.
Perry, Frank L., Crystal, Braddock, Pa.
Robinson, Alice, Chester Park, Cincinnati.
Schmidt, George, Alcazar, New Castle, Ind.
Seymour & Nester, 351 St. Nicholas Ave., N. Y.
Shannon, J., Empire, Grand Forks, N. D.
Stevens, E. J., 125 S. 1 St., Brooklyn.
Stoddards, The, Star, Trenton, Pa.
Tcm Jack Trio, Keith's, Boston.
Tyce, Lillian, Keith's, Philadelphia.
Walte, Willie, 2214 Adams St., St. Louis.
Woodford and Mariboro, Orpheum, Canton, O.

BURLESQUE ROUTES

WEEK MAY 11.

When not otherwise indicated, "L. O." after show indicates it is laying off.

The route below is as correct as possible to secure at this date, due to lateness of season. All regular Wheel Shows not listed have closed.

Americans, Star, Cleveland.
Avenue Girls, Gotham, N. Y.
Behman Show, Olympic, Brooklyn.
Bon Tons, Grand, N. Y.
Boston Belles, Gayety, St. Louis.
Bohemians, Folly, Chicago.
Bowery Burlesquers, Garden, Buffalo.
Brigadiers, Dewey, N. Y.
Broadway Gaiety Girls, Century, Kansas City.
Brown's, Harry, Euston's, Chicago.
California Girls, Howard, Boston.
Casino Girls, L. O.
Century Girls, Avenue, Detroit.
Champagne Girls, Star, Milwaukee.
Cherry Blossoms, 11-13, Evansville; 14-16, L. O.
Colonial Belles, Shubert, Newark.
Cracker Jacks, Corinthian, Rochester.
Coney Corner Girls, Columbia, Boston.
Dainty Duches, Gayety, Milwaukee.
Dreamlands, People's, Cincinnati.
Empire Show, 11-13, Gayety, Albany; 14-16, Ly-
ceum, Troy.
Fay Foster, Dewey, Minneapolis.
Golden Crook, L. O.
High Jinks, Star, St. Paul.
Ideals, Met. O. H., Duluth.
Imperial, London, New York.
Irwin's Big Show, 11-13, Empire, Albany; 14-16, Empire, Holyoke.
Jersey Lilies, 125th St. Music Hall, New York.
Jolly Grass Widows, 11-13, Des Moines; 14-16, St. Joe.

Jolly Girls, Theatre Royal, Montreal.
Kentucky Belles, Bon Ton, Jersey City.
Knickerbockers, Star, Brooklyn.
Lady Birds, 11-13, Indianapolis; 14-16, Terre Haute.
Majestics, Gayety, Toronto.
Merry Maidens, 11-13, Terre Haute; 14-16, Indianapolis.
Miss New York, Jr., L. O.
Moonlight Maids, Lafayette, Buffalo.
Morning Glories, Gayety, Brooklyn.
New York Stars, Westminster, Providence.
Nightingales, L. O.
Night Owls, Murray Hill, New York.
Parisian Belles, 11-13, Luzerne, Wilkesbarre; 14-16, L. O.
Parisian Widows, Empire, Cleveland.
Pat White's Gaiety Girls, L. O.
Reeves' Beauty Show, Palace, Boston.
Reilly & Woods, Academy, Pittsburgh.
Rentz-Santley, Casino, Philadelphia.
Rialto Rounders, Trocadero, Philadelphia.
Rice & Barton, L. O.
Rollickers, Star, Toronto.
Rose Hill, Waldman's, Newark.
Rose Sydel, Empire, Toledo.
Runaway Girls, Standard, Cincinnati.

Ad. Newberger's Youthful Prodigies

FELIX AND CAIRE

THE HIT OF EVERY SHOW

Featuring "SHAPIRO'S" Song Hits

"HOO-OO, AIN'T YOU COMING OUT TO-NIGHT"

AND

"I'M LOOKING FOR THE MAN THAT WROTE THE MERRY WIDOW WALTZ"

ROUTES RECEIVED TOO LATE FOR CLASSIFICATION

Abbott-Andrew Co., Vaudeville, Monongahela, Pa.
Adams, Mattie, O. H., Greenburg, Ia.
American Newsboys' Trio, Gem, Newark.
Bradshaw, Chas. H., Orpheum, Salt Lake City.
Breun & Downing, Majestic, Madison.
Bulger, Jesse Lee, Majestic, Ashland, Ky.
Byrne-Golsen Players, Bijou, Green Bay, May 18.
Caesar, Frantz & Co., Chicago.
Clair, Ina, G. O. P., Ithaca, N. Y.
Daly & O'Brien, Pastor's, N. Y., May 18.
Edwards, Fred, Olympic, So. Bend.
Ellsworth, Charles, St. Paul, May 25.
Everett, Sophie & Co., Wasson's, Joplin.
Fowler, Azelle May, Grass Lake, Mich.
Gibson, Sydney C., Orpheum, Atlanta.
Golden Russian Troupe, Self-Floto Co., C. R.
Goldsmith & Hoppe, 1533 Broadway, N. Y.
Goss, John, Bijou, Muskegon.
Grimes, Tom and Bertie, Newfield, N. J.
Harvey, Elsie, Keith's, Portland, Me.
Hay & Bro., Lyric, Greensburg, Pa.
Heaton, Billy, Gem, Monongahela, Pa.
Heath, Thos. G., Keith's, Philadelphia.
Holmen Bros., Keith's, Portland, Me.
Julian & Dyer, Family, Lafayette, Ind.
Kohler, Otto, O. H., Greenburg, Pa.
La Nole Bros., Orpheum, Atlanta.
La Renos, The, Bijou, Negannee, Mich.
LeFevre & St. John, Bell, Oakland.
Long, Frank L., Scenic, Waltham, Mass.

When answering advertisements kindly mention VARIETY.

Gus Edwards Says:

That the "Blonde Typewriters" with ARTHUR CONRAD have just landed back in America from the West. They will lay off for two weeks in order to put into rehearsal a new summer song entitled "By the Sassy Summer Sea," and it is one of Will D. Cobb's best lyrics. By the way, the "Blondes" will leave our village on the 1st of September and stay away for thirty-five weeks. This is sad news for New Haven.

P. S.—"Schooldays" has taken to the (Woods) A. H. for the summer. Gus Edwards will begin actual rehearsals on July 1st with forty kids. Poor Gus.

More P. S.—Have you noticed the classy bunch that goes to see the "MERRY-GO-ROUND" at GUS EDWARDS MUSIC HALL.

Sam Devere, L. O.
Scribner's Big Show, Lyceum, Boston.
Star Show Girls, Bijou, Philadelphia.
Strollers, 11-13, L. O.; 14-16, Luzerne, Wilkes-Barre.
Thoroughbreds, L. O.
Tiger Lilies, Standard, St. Louis.
Toreadors, Monumental, Baltimore.
Trocadero, Gayety, Philadelphia.
Twentieth Century Maids, Lyceum, Washington.
Washington Society Girls, Eighth Ave., N. Y.
Watson's Burlesquers, Empire, Chicago.
World-Beaters, Gayety, Washington.
Yankee Doodle Girls, Imperial, Providence.

CIRCUS ROUTES

Army & Navy Motion Picture Co., 8-9, Tamaqua, Pa.; 11-12, Schuylkill Haven; 13-14, Hamburg; 15-16, Leesport; 17-18, Birdsboro; 20-21, Pottstown.
Barnum & Bailey, May 9, Camden, N. J.; 11, Atlantic City; 12, Bridgeton; 13, Newton; 14, New Brunswick; 15, Elizabeth; 16, Long Branch; 18, Newark; 19, Jersey City; 20, Paterson; 21, Middletown, N. Y.; 22, Kingston; 23, Albany; 25-30, Boston; June 1, Lynn, Mass.; 2, Salem; 3, Lowell; 4, Manchester, N. H.; 5, Worcester, Mass.; 6, Woonsocket, R. I.
Buffalo Bill, April 21-May 9, Madison Sq. Garden, N. Y.; 11-17, Philadelphia; 18-19, Baltimore; 20-21, Lancaster, Pa.; 23, Johnstown; 26, Butler; 27, Oil City; 28, Youngstown, O.; 29, Canton; 30, Akron.
Campbell Bros., May 12, Parker, S. D.; 13, Bettin; 14, Faulstich; 15, Gettysburg; 16, Aberdeen; 18, Oaken.
Cole Bros., May 11, Wellsboro, O.; 30, Erie, Pa.; June 1, Buffalo.
Hagenbeck-Wallace, May 9, Zanesville.
Lowery Bros., colored attraction, 9, Minersville; 11, Hecksherville; 12, Pingrove; 13, Schuylkill Haven.
Norris & Rowe, May 24, Portland, Ore.
Rising Bros., May 11, Cleveland; 12, New Castle; 13, Sharon; 14-15, Pittsburgh; 16, Altoona; 18, Lewistown; 19, Harrisburg; 20, Reading; 21, Allentown; 22, Easton; 23, Plainfield, N. J.; 25, Wilkes-Barre, Pa.; 26, Scranton; 27, Binghamton, N. Y.; 28, Elmira; 29, Canandaigua; 30, Buffalo; June 13, Erie, Pa.
Robinson, John, May 9, Richmond, Va.
Sells-Floto, May 9, Sacramento; 11, Reno, Nev.; 12, Lovelock; 13, Winnemucca; 14, Elko; 15, Wells; 16, Ogden; 18, Mt. Pleasant; 19, Provo; 20, Salt Lake; 21, Logan; 22, Pocatello, Idaho; 23, Twin Falls.
101 Ranch, May 11, Rockford, Ill.; 12, Dixon, Ill.; 13, Cedar Rapids, Ia.; 14, Ottumwa; 15, Moberly; 16, St. Charles, Mo.; 17-24, St. Louis.

BAND ROUTES

Ogden's Concert Band, Rink, Altoona, Pa., indef.

LETTERS

Where C. O. follows name, letter is in Chicago Office.

Advertising or circular letters of any description will not be listed when known. Letters will be held for two months only. Letters addressed to artists having names in the route sheet will be forwarded immediately.

A Alexandro, F.
Anglin, Besse.
Allen, Alva.
Anderson, Dan (C. O.) Barrett, Timothy R. (2)
Andrews, Pearl.
Alpine Troupe (C. O.) Benton, Lew.
Alvin & Kenny.
Burns & Burns.

Barnold, Chas.
Barrett, J. J.
Brockman, Slater (C. O.)
Budd, Bert.
Budd, Bert (C. O.)
Bourke, J. W.
Baldwin, Carl.
Butler, Ida.
Brown, Henriette.
Buel, Edith.
Barnhart, Chas. (C. O.)
Belmont, Belle.
Blamphin, Ellis.
Barry, Margaret.
Bellair Bros.
Burke Brothers.
Boston, H. W. (2).
Beattie, Bob.
Bowman, Ivy.
Brenk, Ernst.
Blonden, Harry.
Blackledge, Ruby.
Brown, Harry.

Cafferty, Nat. K.
Claxton, Wm. (C. O.)
Clifford & Burke.
Carey, Billy.
Conner, M. R.
Clark, Harriet L. (C. O.)
Cheeres, Joe.
Claxton, William (C. O.)
Cline, J. E.
Ceballos, H.
Church, Alice.
Christ, Frank (C. O.)
Crane, Lawrence.
Coffman, Jas.
Cooper, Harry.
Corson, Cora Youngblood.
Collins and Brown (C. O.)
Chinko.
Cresay, Will M.
Corwell, L. I.
Cartwell & Harris.

Davis, Ed. F. (C. O.)
Deimore, Drucile.
Dudley, A.
Dadler, Harry E.
Dacoma Family.
Donovan & Arnold.
Dooley, J. Francis (C. O.)
D'Arville, Janet.
Davis, Hal.
Dean, Louise (C. O.)
Deining, Lawrence (C. O.)
Daley, Bob and Nellie.
Donovan, James B.
DeWolfe and Vande.
Duncan & Godfrey (C. O.)
Dunn, Billy (C. O.)
Duggan, Archie.

Electric Quartet.
Ernest, Harry.
Evans, George (C. O.)
Everhart.
Emmy's Pets.
Ely, J. Frank.

Ferrell, L. W.
Fern, Raymond.
Faustin, Mlle.
Flynn, Al.
Fritscher, Otto.
Felix, O.
Farren, L. K.
Fried, Joe (2).
Ferien, Frances J.
Freeman, Wallace.
Farnsworth, Walter.
Fagan, Barney.

Goldstein, Abraham (C. O.)
Gehan & Spencer.
Gibbons, Thomas (C. O.)
Green and Werner (C. O.)
Green & Werner.
Gilbert, L. Wolfe.
Garrick, Richard.
Graham, James (C. O.)
Gulac, Florence.
Gerome, Viola.
Griff.
Goulding, Chas.
Gagnoux, B.
Green, Albert.
Gillen, Tom.
Grady, Thos. J.
Gordon, Cecil.

Hefron, Tom (C. O.)
Hilton, Helen.
Hugoston, Hugo (2)
Hughes, Mable (C. O.)
Harris, Geo.
Harris, Geo. H. (C. O.)
Harvard & Cornell (C. O.)
Hutchinson, Willard H. (2).
Holland, Edwin.
Hawley, Frederick.
Hulker, Edith.
Heck, W.
Harding, Hazel.
Hopper, Chas. H. (2).

Harris, Ida C.
Holmes, Carla.
Hopper, Chas. H.
Hazard, Lynn & Bonnie (C. O.)
Hall & Coburn (C. O.)
Italian Trio.

Jenkins, James (C. O.)
Jensen, Frank (C. O.)
Jordan and Harvey.
Julian, Harry (C. O.)
Johns, Johnny.
Jones, Walter.
Jones, Gwyn.
Jones, W. H. (C. O.)

Kollins, King.
Kelly and Violette.
Knight, Harlan E. (2).
King, Will.
Kennedy, Frank.
Kelly and Aubrey.
King, Winifred.
Kleinman, Harry.

Lyons and Parks.
Lewis, Dave.
Loretta, Otto.
Lind.
Landres, Patay.
La Salle, Harry.
Leslie, Genie (C. O.)
Larue, Arthur.
Leon, Nellie.
Leims, Louis.
Love, Frankie.
Lee & Oppy (C. O.)
Lusby, Hutchison (C. O.)

Marx, Julius W.
Marks, Chas. (C. O.)
Melchott, Armand.
Manola, Jesse A.
Murray & Murray.
Midgley & Carlisle.
Malcolm, Annette.
Melrose, Elmer.
Murray, Elisabeth.
Mack, Chas.
Mainville, E. C.
Marantz, Henry.
Morphy, Jim.
McNeill, Virginia.
McNish, Frank.
McClain, Chas.
McWaters, and Tyson.
MacFadden, Mr. and Mrs.

McKenzie, Miss.
Martin, Frank W.
Mills, Phil.
McRide, Harry (2).
Miller, Louis.
Moore, James A.
Mimica, A. (C. O.)
Merritt, F. R. (C. O.)
Miller, Clyde.
Miller, Louis.
McDermott Billy (C. O.)
Malcolm, Annette.
McCre, Junie.
McElhern, James.
Midgley & Carlisle.
Morton, Janet.

Nichols, Luella.
Nugent, Wm.

O'Neill, Sak.

Pantzer, Willy.
Person, Camille (C. O.)
Price, Beatrice.
Pollard, W. D.
Quinn, Mike.
Quigley, Helen.

Rye, George.
Randolph, Chas.
Ryan & Ritchfield.
Rene, Beatrice.
Roobar, Gus.
Robinson, Ada E.
Ramsey, Allan.
Redding, Francesca (C. O.)
Rennings & Brown.
Roberts, Signa (4).
Russell, Leah.
Rankin, J. McKee.
Rogee, Leon.

Semon Children (C. O.)
Siverson, Will (C. O.)
Semon, Chas.
Sutherland & Curtis (C. O.)
Smith & Chaplain.
Sullivan & Pasquelena.
Smith, Harry H.
Stephens, H.
Sutherland and Curtis.
St. George, Jennie.

Smith, Charles F.
Stevens, Mike J.
Sutherland, George (C. O.)
Sidney, Clara.
Schulze, E.
Samols, Seven.
Sommer, J. T.
Scott, Frank.
Smith, Henry E.
Scanlon & Stevens (C. O.)
Sinclair Sisters.

Tally, Harry.
Tully, Guy.
Travis, Almie.
Teegarden, H.
Taylor, Mae (C. O.)
Taylor, R. M.

Ulpas and Hella.

Valley, Camille.
Van Horn, Marguerite.
Volta, Nellie.
Vincent, Lucretia.

Wayne, Charles.
Wilton, Thomas.
Welch, Pauline.
Wasburn and Keeley (C. O.)
Wilson, George.
Wooler, Frank.
Watson, Al. (C. O.)
Weeslyn, Louis.
Wolf, Grace.
Wynwood, Helen.
Wood & Lawson.
Wilson, Albert.
Wynwood, Beatrice.
Wynwood, Helen.
Walters, Harry U.
Wolfe, Grace.
Wilson, Grace.
Wilson Bros.
Williams, Leon.
Wetherall, Harry.
Wynnewoods, The (C. O.)
West & Fowler.
Woycke, Victor.

Youngson, William.

Zanoras, Cycling (C. O.)
Zoubalakis, John (C. O.)

NEW ACTS OUT OF TOWN

(Continued from page 23.)

Chick, Pieper, Gray and Company.

"Tanktown on Christmas Eve" (Comedy Drama).

13 Mins.; Full Stage (Special Set).

Pantages, Vancouver, B. C. (Week April 27.)

The playlet is a bit of serious comedy which is encircled about a girl telegraph operator in a country village, who has been stage struck, in which Miss Pieper does admirably. The curtain rises on a very pretty setting, seen through a gauze drop in "one." At the left a station house is painted, and on the extreme right, the end of a freight car. It is evening and snowing. The operator is seen in the station, representing an office with a wicket in the rear of the backing. At this wicket a man (Mr. Chick) appears, who states he belongs to a theatrical troupe playing a one-night stand further up the line, but that he fell asleep; had gone by the station and would like to return to it. The operator asks him into the warm office and engages him in conversation. The rest of the sketch is a conversation during which he tries to dissuade the girl from going on the stage. The train he is to take back does not stop at the station, but at the water tank a mile further up the track. Bidding the girl adieu, he steps from the station, and as he does so the train passes by at full speed. The train is 125 feet long, painted upon canvas and worked admirably, giving greater strength to the act. The story is a pretty one, but rather long to keep the audience interested in the story. The houses in the village street are seemingly lit up and shadow-graphs are worked in the windows from behind, giving a pretty effect. This is the first time the act has been presented, and there are several changes to be made which will add interest. Properly handled the sketch could be made a good attraction. It is an excellent production, scenically.

Franklin Underwood and Company (2).

"Dobb's Dilemma" (Comedy).

24 Mins.; Four (Interior).

Orpheum, Denver (Week April 27).

"Dobb's Dilemma" is a farcical comedy evidently "adapted" from "Mrs. Temple's Telegram." The stories are identical. For a premier production it ran very smoothly. The players presenting it were members of the late Baker Stock Company and

handled their respective roles splendidly. The reception was flattering and "Dobb's Dilemma" should be successful on any bill.
Harry X. Beaumont.

Clifford Dempsey and Lillian Andrews.
"Rome by the Rarebit Route" (Travesty).
17 Mins.; Full Stage.
Majestic, Denver (Week April 27).

The act is described as a "Travesty" written by Clifford Dempsey with interruptions by William Shakespeare, W. S. Gilbert, Bulwer Lytton and Bill Nye." It is supposed to be the dream of a rarebit fiend, who finds himself in love with a Roman princess, containing many bright lines and scored strongly. The act will be liked anywhere after it is whipped into shape. Both artists are exceptionally good actors.
Harry X. Beaumont.

HYDE & BEHMAN'S Amusement Enterprises

Bijou Theatre,	Brooklyn
Folly	"
Olympic	"
Star	"
Gayety	"
Newark	Newark
Gayety	Pittsburg
★ & Garter	Chicago

HYDE & BEHMAN AMUSEMENT CO.,
TEMPLE BAR BUILDING,
BROOKLYN, N. Y.

Wanted, Good Vaudeville Acts for Sunday, Star and Gayety Theatres.

CORRESPONDENCE

Unless otherwise noted, the following reports are for the current week:

CHICAGO

By FRANK WIEBERG,
VARIETY'S Chicago Office,
Chicago Opera House Block,
(Phone Main 4880).

MAJESTIC (Lyman B. Glover, mgr. Monday rehearsal 9).—The familiar numbers at the Majestic this week is a departure from the usual attractive bills. The Picchiani Troupe head with remarkable acrobatics. Better similar acts held less important places at the Majestic this season. Stuart Barnes has a good string of patter, which amused. "The Fantastic Phantoms," fairly good "girl act," although the acrobatic work is the strength. Toby Claude makes her reappearance after playing the principal female comedy part in "A Knight for a Day," and made a good impression with catchy songs. Mr. and Mrs. Perklas Fisher have not played here in several years. The same vehicle, "Half Way House," is presented, and seems to appeal as of yore. Violet Hale offered the same imitations of well known stage folk in the same artistic manner, and Eddie Garvie and Mollie Thompson recalled the variety of the past in a sketch called "The Western Soubrette." The act is slow in action and could be rejuvenated all around. St. Onge Brothers showed one of the best and most entertaining comedy cycle acts here this season. Mimsie Four furnished agreeable comedy and deserved a better place on the bill. Vera Berliner, a recent vaudeville debutante, is an accomplished violinist. With a little more experience she will overcome her amateurishness. Jacobs' dogs gave an interesting performance. Arnold and Ethel Grazier appeared.

OLYMPIC (Abe Jacobs, mgr. Monday rehearsal 9).—Clifton Crawford, Lotta Gladstone, Muller, Chunn and Muller; Emmonds, Emerson and Emmonds; Johnny Fogarty and Company; Emily Nice; Taylor Granville; Foster and Foster; Flo Adler; Schoenwerk; Llewellyn and Walters; Williams and Weston; The Kinetophone.
STAR (Tom Carmondy, mgr.).—Jack Gardner; Tom Casper; Louise Taylor; Ingles and Mable; La Crandall; Dick and Alice McAvoy.

SCHINDLER'S (L. Schindler, mgr.).—Kelly, Massey and Company; The Four Musical Cates; George E. Austin and Company; John Ennor's Travelogues; Thinkham and Company; The Wilsons.
NORTH AVENUE (Frank Steiner, mgr.).—Beaverly and Danvers; Veldie Trio; Henderson's "School Boys and Girls"; Everett and Gillmore; Scott,

REPRESENTATIVE ARTISTS

REPRESENTATIVE ARTISTS

ROSINA CASSELLI

AND HER

MIDGET WONDERS

A HIGHLY TRAINED TROUPE OF THE RARE AND CUTE

CHIHUAHUA DOGS OF MEXICO

The Smallest Race of Dogs in the World

Presenting an act that is absolutely original from start to finish. Four years continuous engagements in Great Britain. 32 WEEKS AT THE ALHAMBRA, LONDON, attracting to that theatre every member of the British Royal Family and many members of Royalty from Continental Europe.

The most popular and talked of Dog Act which has ever appeared in the British Isles, or elsewhere.

Will shortly terminate a 35 weeks' engagement with the Orpheum Road Show.

Pronounced at every point the most original, clever and entertaining Dog Act ever seen on the vaudeville stage.

Week of May 11—Alhambra, New York

Week of May 18—Colonial Theatre, New York

Address as above or care VARIETY, New York

NOTICE

I desire to make public the fact that my act is the result of ideas that originated with, were thought out and put into practical order entirely by my associate and myself. It is not a copy of any other act, or a collection of stolen ideas. I have not adopted any special feature belonging to any other animal act. To produce something unique and original was my aim. Particular attention is directed to one of the features that enters largely into the makeup of my performance, namely, the AUTOMOBILE, a feature which seems to be especially tempting to the proprietors of a number of other animal shows. The IDEA of the AUTOMOBILE as a practical stage prop, and its application to an animal act is mine, and originated by me in a strictly legitimate way in the spring of 1901. The car was built and made practical by my associate, and introduced by me at the Empire Theatre, Liverpool, England, Aug. 3d, 1903, my debut in my present act. There was not the originator is an impostor, and the efforts of others to introduce an automobile into their acts is simply a glaring

at that time any similar stage device in existence, and any other person claiming to be the

exhibition of daylight thieving.

The size, shape, motive power, method of guiding and controlling the car are mere details, and have nothing to do with the idea. The idea must come first. The idea of making an automobile practical as a stage prop, and applying it to an animal act is mine, and all the work and effects I am getting out of it are in all justice my own property.

I beg to call the attention of the entire profession to the efforts of those seeking to deprive me of the benefits of ideas which, in working out successfully, I have been to great expense in money, time and labor.

ROSINA CASSELLI.

Sutton AND Sutton

"THE RUBE AND THE LIVING PUMPKIN."

WATCH ME! GOING UP.

A SCREAM ON ROLLERS

JULIA SINCLAIR

"THE LOONEY GIRL"

Will roll from the Palace Theatre, Boston, to the Gayety, Philadelphia, for a run.

Glen and Vernocia; Emerson and Van Horn.
PREMIER.—Reed and Earle; Ed Hillmore; The Cooleys; Tom Carey; Washburn Sisters; Mr. and Mrs. Jimmie Maher.

GEM.—Jacobs and West; Trilzie Lewis; Tom Leigh; Edmonds and Gordon; Trilzie Harris; Prof. F. Rogers.

NATIONAL (C. R. Svaning, mgr.).—Juggling Jalvans; Savoy and Savoy; Minnie Rinehart; Three Phelps; Raschetta Duo.

LYRIC.—The La Temples; Wayne G. Christy; Fries Sisters; Margie White.

STANDARD.—La Varnie and La Varnie; Walter Sanford and Company; Gerlie Brown; The Lorensons; Minnie Redmond; Jarow and Company.

CRYSTAL.—Monroe Brothers; Goodall and Craig; Frank La Tour.

NEW GEM.—Mitchell and Browning; Lillian Burnell; Rice Brothers; Dot Halcott.

IOIA.—Hughes and Burns; Blanch A. Lewis; Alice Van.

LIBERTY.—Shea and Sherman; Mae Brown; Nellie Le Vere; Mr. and Mrs. Lorenzo.

STAR AND GARTER (U. J. Herrmann, mgr.).

—This week terminates the first and very successful regular burlesque season of the Star and Garter. The show is the "Trans-Atlantica."

EMPIRE (I. H. Herk, mgr.).—"Champagne Girls." With a few exceptions the company is new and show considerably improved.

FOLLY (John A. Fennessy, mgr.).—"Merry Maidens."

SID J. EUSON'S (Sid J. Euson, mgr.).—"Dainty Duchess." Euson's ends its regular season this Saturday.

NOTES.—The new "Magis" theatre, Ft. Dodge, Iowa, is now in course of construction.—Tom Brantford, and Onetta will sail for England the latter part of June to be gone two or three months.—The Royal Musical Fire contemplates

abandoning vaudeville at the end of the summer season and go on a concert tour.—The Comique, a new elaborate moving picture establishment, will be opened on State Street, soon, by Aaron Jones and P. J. Schaefer, owners of the Orpheum and many other amusement enterprises.—The Fifteen Club, of the Chicago Elks, entertained the "White Sox" on Tuesday last. A banquet at Rector's followed. Bob Cantwell, J. A. Sternad, Abe Frank, Ed. Redpath, Wm. Alston, Howard Mathleson and Aaron Jones were among those present.—Laura Davis, after playing in musical comedy through California all season, returns to vaudeville, opening at the Hippodrome, Danville, Ill., next week. Miss Davis is possessed of a cultivated mezzo-soprano voice and has a well chosen repertoire of classical and popular songs.—The new Orpheum, Montgomery, Ala., under the management of John B. Biggio, opened April 27, with vaudeville and moving pictures. Four shows a day are given.—Tell Taylor and Charles Ledegar will be added to "The Travelers," the new burlesque organization which is being equipped in Chicago for Herman Fehr, with Chas. J. Burkhardt featured.—C. W. Gates, owner of the Bijou, Aberdeen, S. D., and J. F. Hogerty have formed a partnership for the purpose of operating a vaudeville theatre in the Dakota town.—The Grand Joliet, will revert to vaudeville in about two weeks, after a season with dramatic stock. The company which occupied the Grand will be transferred to the Castle, Bloomington, by Lew M. Goldberg, manager of both theatres.—James Weeden will remain as manager for Harry Bryant's show next season. He was connected with Williams' "Ideals" the early part of this season.

—Virginia Earl, the heralded headliner at the Majestic this week, was unable to appear on account of illness.—Revere and Yulr will play parks

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The Girl Who Sings.

Permanent Address, SHERMAN HOUSE, CHICAGO, ILL.

SILVENO

Musician, Magician and Shadowgraphist.

Playing Western States Vaud. Ass'n Time.

Managers or Agents desiring a real ADVANCED VAUDEVILLE Novelty Act, write me care of

CRYSTAL THEATRE, DENVER, COLO.

Ada Lane Wilson

With JACK WILSON and Company.

Now playing P. G. Williams' houses.

BOOKED SOLID 1903-09.

In the Middle West when they close with the "Champagne Girls."—Frank Milton and De Long Sisters were obliged to cancel this week at the Star on account of the illness of Miss De Long. The trio have signed with Ward and Vokes for next season.—The Five Salvaggis sail for the other side in about two weeks, returning in August.—George Woodward, formerly of George and May Woodward, and Fay Hathaway, late of Hathaway and Walton, are playing in the Middle West. The team name is now Barnes and West.—Le Dent, featured with the "Champagne Girls," will remain in this vicinity until next season, playing a circuit of parks.—The Carters are resting in the Ozark Mountains of Missouri, and it is expected that the health of Mr. Carter will permit the resumption of the act's engagements about June 1.

SAN FRANCISCO

By W. ALFRED WILSON.

VARIETY'S San Francisco Office.

1115 Van Ness Ave. (Room 112).

ORPHEUM (Martin Beck, gen. mgr.).—Week 20: Honors evenly divided. Agnes Mahr, headliner, but the house showed little inclination to uphold the management's choice. This was in no way the fault of the artist, for she is no doubt a top-notch of her class, but toe dancing is a brand of entertainment that finds little appreciation in these parts. Rosalie and Doretta, a clever comedy acrobatic act were well thought of. Flo Irwin and Co., The Banks-Bresselle Duo, Cliff Gordon and Marie Florence completed.

NATIONAL (Sid Grauman, mgr.).—The week's combination was undoubtedly the poorest show that Sullivan-Conside have sent this season. In

this galaxy of non-entertainers Katherine Nugent shone like a diamond. She delivered a series of impersonations in a manner that brought her a warm welcome, and she easily won first honors of the rather motley program. Huges and Golden, blackface comedians of the old school, were to most of their auditors, distinctly new, and they took to them in goodly fashion. The balance of the program was below par. Walter Perkins, with a well-established reputation here in the past, was a disappointment, due mainly to a lacking vehicle. The Cressy sketch, "The Man From Macy's," contained very little worth the while. Bell and Washburn had the opening position but in comparison deserved a better place. The W. S. Trio, composed of three soldiers from the military post, made a try at vaudeville. Their awkwardness made the footnote "first appearance on any stage" seem superfluous. Their uniforms won them a warm reception but they would do well to stick to the colors. The Trolley Car Trio, comedy acrobats, had a fair offering of its kind, but with some regular business that called aloud for the "blue pencil." Gardner and Madden were in the closing position. They styled their offering a farcette, but it was worse than that, having neither rhyme nor reason. The curtain fell with the audience guessing.

WIGWAM (Sam Harris, mgr.).—The bill had good variety and pleased. The Siddonses, a pair of willing workers, scored the laughing hit with a revelry of eccentric comedy. Hendric Miles and Co., in a dramatic playlet of frontier life averaged well for an act of that character. The players were capable and did much to win favor for the sketch. The Grace Tempest Trio had a well-arranged singing and dancing turn. They worked exceedingly well together and were liked better in their ensemble work than in their single efforts. Hayes and Suits were also on the

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THE FAMOUS ENGLISH WRITERS OF

"PUT ME AMONGST THE GIRLS", &c., &c., &c.,

Will be Pleased to Meet Old and New Friends in the Profession and Play Over Their

LATEST LONDON HITS

HEADQUARTERS WITH

FRANCIS, DAY & HUNTER

NEW YORK

1364 BROADWAY

NEW YORK

program with a singing and dancing act. The man proved rather clever, introducing some eccentric business that brought the audience to him. Vera Bassini, in operatic selections. "The Bowery Bud," submitted by Lottie Meaney and Co., and Eddie Powers, monologist, all drew their pro rata.

EMPIRE (Hal Curtis, mgr.).—The James P. Lee Company served as a farewell offering a lively and exceedingly pleasing farce entitled "My Rich Uncle." The vaudeville was headed by the Florenz Troupe of Acrobats. Lois Fuert and Muriel Windon, in vocal selections; Wise and Milton, character impersonations; Esco Ires sang the illustrated ballad.

NOTES.—The Colonial opened 4, with vaudeville, playing Sullivan-Conscience acts.—The Jas. Post Company opened at the Empire 4, for a stock run.—The Washington Square, on the North Side, is now in the course of construction, and its opening will probably occur within the next two months.—Bob Fitzsimmons is the headliner at the Wigwam this week (4).—Alex Pantages, the manager of the North West, left for Seattle last week. No announcement has been made as to the projected San Francisco house.

BOSTON

ERNEST L. WAITT.

VARIETY Office, Colonial Building.

KEITH'S.—Houdini is "IT" in Boston this week, being the sole vaudeville feature. His jump from Harvard Bridge last week caused great talk. His big 24-sheet poster is displayed in the entrance to the Orpheum. After Houdini, the Ellmore Sisters are the greatest drawing card. Goodman's cats, dogs and pigeons go well. Patrice did not do so well. Mareena, Nevoro and Mareena, equilibrist; Clifford and Burke, and Harry D. Gardiner, are excellent. The Five Spiller Musical Bumpers and George A. Hickman and Co. also appeared.

AUSTIN & STONE'S.—"The Manhattan Girls" put up an unusually good show. Three Sylvester Sisters do a really fine act. Vera Belasco does fine toe dance.

PALACE.—"Gay Morning Glories."

LYCEUM.—"Berthman show."

HOWARD.—"Yankee Doodle Girls."

COLUMBIA.—"Imperial."

NOTES.—"The Pastime" put in a vaudeville addition this week, consisting of May Fulton in her very good Dutch girl act, the Musical Russells, a first-class act; Warren and Malloy and Billy Chase. Frank L. Browne has been made manager of the house.—The Premier has put in what it calls "The Humanovos," merely a couple of people to talk the lines that go with the motion pictures.

DENVER

BY HARRY X. BEAUMONT.

Office Crystal Theatre Building.

Denver has been the scene of a dramatic invasion of vaudeville. The closing of the Baker Stock Co. has driven many "legits" into vaudeville. The Crystal started it by playing Edward Emery and Co. This week (27) we have Franklin Underwood at the Orpheum, and Clifford Dempsey at the Majestic.

ORPHEUM (Martin Beck, gen. mgr.).—"The English Rockers," head, pleasing diversion, well received. Franklin Underwood and Co. (New Acts). Bertie Heron divided honors with the headliner, La Freres Riego, equilibrist, very good. Kennedy and Rooney accorded a hearty reception. Seymour and Dupre gave bill a strong start.

NEW ACTS OF THE WEEK.

(Continued from Page 13.)

Louise Randolph and Company.

"The Pass Word" (Dramatic).

31 Mins.; Full Stage (Special Set). 125th Street.

"The Pass Word" is pretty heavy, both as to its plot and its literary pretention, for vaudeville. Its authors, Rudolph De Cordova and Alice Ramsey, find themselves at times torn between the desire to give expression to beautiful thoughts in the

language of prose-poetry and the urgent necessity of getting forward with a very complicated story. Prose-poetry wins the day, and so it happens that the action is deterred frequently while the characters indulge themselves in flights of rhetoric to the prejudice of conciseness. In order to make up the time thus wasted some very stagey dramatic devices are resorted to, and in consequence one is conscious of a false ring during the whole affair. The story reads interestingly. Alexis Kakaravitch, Russian minister of the interior (Charles Lane), desires to know something of the doings of the Nihilists who plot the death of the Czar. He commissions the Countess Pauline (Louise Randolph) to learn the pass word to their meetings, directing to secure this information from a member of the Terrorist band, one Louis Sakaroff (Charles H. O'Donnell), with whom the countess is deeply in love.

Sakaroff is thereupon summoned, and in a torrid love scene the information is extracted. Later, the countess learns that Alexis plots to bring about the destruction of Louis, although he has agreed to his pardon as a price of the countess' service, and as a climax the countess plunges a knife in the scheming minister's bosom. The action takes place in the minister's study in St. Petersburg, with appropriate dim lights and detective story atmosphere. The melodramatic values of the sketch are grossly overplayed, with the straining after highly colored effects characteristic of stock organizations, Miss Randolph being an ex-member of the Harlem Stock Company. The playlet has been splendidly staged, and the leading woman makes an altogether charming, not to say striking, figure in a curious, clinging evening gown that displays her figure with Sappho-like frankness. The 125th Street audience, always prone to enthusiastic expression of its approval, received the offering with only a mild demonstration of interest.

Rush.

"Six Little Girls and a Teddy Bear."

"Girl Act."

16 Mins.; Full Stage.

Keeney's.

"Six Little Girls and a Teddy Bear," the titles describing the act. There are six dancing girls led by a midget in a "Teddy Bear" skin. The numbers were taken from a show put on around the holidays to amuse the children. There is nothing new or particularly interesting about the offering. The girls are nicely dressed and a willing lot of workers. The "Teddy Bear," Everett Scott, does little else than fill in

the waits while the girls make their changes of costumes. The act, while it makes fairly good entertainment, is too much along the beaten paths to excite much favorable comment.

Dash.

Libby Blondell and Her "Singing Jacks in the Box."

Songs.

20 Mins.; One (16); Full Stage (4).

Pastor's.

Single "plants" have long since become quite a common thing in vaudeville, but Libby Blondell can probably lay claim to being the first to carry an entire quartet planted in a box. The men compose a singing four of the usual type. They sing with Miss Blondell, play to and from her, aid her some and hinder her about as much. Some of their work would be a bit rough for some of the vaudeville houses. The principal singer, after she rides herself of a boa and hat worn in the first number, looks very well and carries herself through nicely. She uses Vesta Victoria's "Goo Goo" song for a starter, finishing it off with "Aren't You the Girl I Met at Sherry's?" (written for a male). A cowboy number employing one of the quartet-

ers in a Western get-up, riding a bronco, is the finale. Miss Blondell in her third song, a "bathing" affair, shows up most advantageously. She wears an elaborate, although skimpy, bathing suit of some flimsy lace material and makes an altogether captivating appearance. Necessary improvement in the specialty will have to be made through rearrangement.

Dash.

Bradley, Angelo and Purcell.

Minstrels.

19 Mins.; One.

Pastor's.

The act is a three-man minstrel show, with two end men and an interlocutor. The idea is not particularly new, but when properly done is always entertaining. The ends are in blackface, while the other is "straight." The usual jokes, followed by the songs, are run through with fairly good results. Some of the stories are a bit ancient and the harmony of the trio is not quite up to the standard, but the Pastor audience took kindly to the offering, and the act should fit in nicely on the smaller time.

Dash.

(Continued on page 21.)

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HARRY HOUDINI

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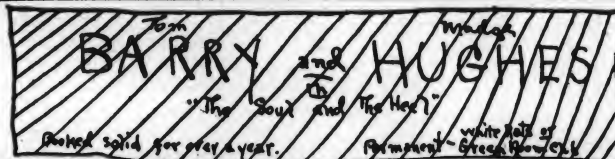
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COLONIAL, NEXT WEEK (MAY 11)

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SAME SMILE

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Divided we fall.
I'M WORKING,
THANK YOU,
I BEG PARDON;
THAT'S ALL.
"CHARLES HARRIS, The Gibson Girl, sings and talks in a manner strictly his own. His monologue is bright and crisp, still saying nothing that can offend the slightest, his comic songs took well and the audience was in one continual scream from his first appearance to his exit."
—Newark Advocate.

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Rockaway and Conway, singing and talking, very good.

CRYSTAL (Wm. A. Weston, gen. mgr.).—Melbourne MacDowell and Virginia Drew Treacott in "The Oath," the most powerful dramatic act ever seen here. Reception nothing less than ovation, proving the biggest drawing card of the season. Cal Stewart and Co., in "Uncle Josh on the Bower," laughing hit, excellent vehicle, capably handled. Lampert and Pierce, singing and dancing comedians, very good. Silveiro, shadowgraphist, opened strong.

MAJESTIC (Dan McCoy, mgr.).—Dr. Melvor Tyndall, mind reader, heads, mystifying and sensational. Clifford Dempsey and Lillian Andrews (New Acts). Jack Golden and Co. in "The Baron From Berlin," hit of bill. The Manning Twin Sisters, acrobatics, clever. W. J. McDermott, monologist, revived some aged ones, but scored big. The Steam Trio, aerialists, very good. Business excellent.

NOVELTY (Bert Pitman, mgr.).—Mr. and Mrs. Danny Mann in a rural sketch, head, and well liked. Silvia Leiter, operatic soprano, heartily received. Fouchere St. Onge, comedy bicyclist, went good. The Bimbos, comedy acrobats, clever. Business very good.

NOTES.—Silveiro, after finishing the W. S. time, will produce a new act, using three people. The act will be an elaboration of his present one, using mechanical figures for his shadowgraphy.—O. G. Seymour, of Seymour and Dupre, finishing the Orpheum tour and returns East shortly. Williams, Thompson and Copeland open at Salt Lake for an indefinite engagement in stock.—Adgie and her lions open at Crystal 18.—Cal Stewart will return over the W. S. time, doing his monologue, carrying a special act.—Hayden and Davis tried a new act at the Majestic last week and will use it next season.—Ramos and Arno will return to New York shortly.—Horton and La Triska have finished the S.-C. time and leave for Chicago.—Lew Dockstadter and his bunch of minstrels are at the Tabor this week, packing them to the doors.—Jim Corbett will open at the Tabor next week.—He is lying off this week acting as critic for the local papers, reviewing all shows.—The Denver "Post" baseball team will play the Dockstadter bunch at the Ball Park, morning of the second, for the benefit of the Sun Shine Club. Several innovations new to baseball will be introduced. Jim Corbett will pitch for the "Post" and Lew Dockstadter for himself. A big time is expected.

—The Denver Lodge T. M. A., No. 22, held their annual benefit at the Broadway Theatre 1st, and it was the most successful, both financially and artistically, that they have ever given. Sixteen acts from the various theatres volunteered their services. Every act was heartily received and all responded to numerous encores. After the performance a banquet was given in Rike's Hall.
HARRY X. BRAUMONT.

PHILADELPHIA

BY GEORGE M. YOUNG.

KEITH'S (H. T. Jordan, mgr.).—The Lloyd Family, of England, handed us the "third degree" in Rosie, and we hope the last: Not that Rosie is so bad, but our impressions of the Lloyd family have retrograded steadily since Alice first made her appearance. There is just a tinge of Lloyd mannerisms about Rosie, but she depends too much upon the slight suggestiveness in her songs. With the allowance of a bit more latitude than is usual in Keith's, she passed along nicely, without causing any stir. Hill and Whitaker returned to score one of the biggest hits of the bill. Miss Whitaker's style of rendering "Good" ditties captivated despite the fact that she is using two very old songs. Wilbur Hill assisted her capably. The dramatic sketch, "The Man Who Won the Pool," cleverly presented by Robert Hilliard and Company, repeated the success of a former visit. McMahon and his patter (Blanche Whitaker's singing for Edith Chapelle) provided a solid laughing hit with their patter, and had excellent support from the "Pullman Porter Maids." Horace Goldin repeated most of the illusion and magic tricks shown last week, finishing with a new arrangement of the trunk transformation trick. Jennie Fransoll, his assistant, enters a trunk, placed upon a platform. Later the trunk is hoisted on a rope, the platform removed, the platform enclosed with a curtain, when raised reveals a trunk from which Miss Fransoll emerges. The first trunk disappears from view previous to the platform being enclosed with the curtain. It is a neat trick, cleverly worked, though apparently not very difficult, nor is its secret as skillfully hidden as the one shown last week. The Cronson Sisters in their "flying butterfly" aerial act, seen in this house for the first time, created a mild sensation. The dainty appearance of the girls goes a long way to make their really remarkable act a most interesting feature. With some new patter (Blanche Whitaker's patter, Fields and Ward added their share to the laugh-winners, a late spot on the bill failing to prove any severe handicap. Ferreros and his musical dog were well liked, the finish with the dog alone on the stage playing on the bells, earning a solid round of applause. Emil Hoch and Company were highly pleasing in "Love's Young Dream," overacting being the principal fault. The songs of Murphy and Francis and the eccentric dancing by the man was well liked. The dressing is too exaggerated to be either funny or attractive. Billy Cullen tried out a singing and talking act of light calibre. He held down an early spot and cannot hope to rise very far with the material used. Ina Claire, in songs and an imitation of Harry Lauder, which was not understood here; Geraldine McCann and Company in singing and dancing sketch, and the

veteran Rice Brothers, with their familiar comedy bar act which pleased, were the others. The Brilcliff auto race, shown in the moving pictures, interested.

GAYETY (Ed. Shayne, mgr.).—"Bon Tons." **CASINO** (Ellas & Koenig, mgrs.).—"Golden Crook." **TROCADERO** (Fred Willson, mgr.).—"Strolling Players." **BIJOU** (J. C. Schanberger, mgr.).—"Brigadiers."

ASHLAND, KY.

MAJESTIC (S. L. Martin, mgr.).—Lewis W. Bates, female impersonator, good; Fox and Sensumers, comedy sketch, good.—**EDISONIA** (E. W. Hanley, mgr.).—Song and m. p. **BUCKER.**

ATLANTA, GA.

ORPHEUM (Ben Kahn, mgr.).—Splendid bill. De Velde and Zelds, equilibrists, neat and showy; Ireland and Walsh, dancers, good; Scott and Wilson, grotesques, well received; Brown, Harris and Brown, laughing hit; Joe Callahan, impersonator, best here this season; Chas. Nerlin and his "College Girls," big hit of bill; Raffin's Monkeys, good closing number.—**IDLE HOUR** (T. P. Holland, mgr.).—Excellent bill and attendance; Tim Crawley, song and dance, good; Connelly and Connelly, comedy sketch, very good; Jack Stow, blackface monologue, scored; Miss Wolfe, songs, average; O'Malley and McElroy, songs, well received.—**STAR** (J. B. Thompson, mgr.).—Vaudeville and burlesque, good bill; nice attendance.—**CRYSTAL** (Wm. Harvell, mgr.).—Vaudeville.

BRIX.

BALTIMORE, MD.

MARYLAND (F. C. Schanberger, mgr. Monday rehearsal 10).—Cecilia Loftus heads this week's bill in imitations, liberal applause; Our Boys in Blue, drilling, well received; Callahan and St. George, "In the Old Neighborhood," very good; Paul Le Croix, juggling, good; Stafford and Stone, in "A Hunter's Game," neat act; Gus Edwards' Country Kids in their singing and dancing act were well received; Brothers L'andur, acrobats, very good.—**NEW MONUMENTAL** (Sam M. Dawson, mgr.).—Star Show Girls with two burlettas, "Dopey Dan" and "Sticks of Cairo," and five numbers in the olio.—**GAYETY** (W. L. Ballauf, Jr., mgr.).—The World Beaters with two burlettas, "A Trip to Newport" and "The Isle of Rubbernecks." Four numbers in the olio.—**NOTES**.—Blaney's has discontinued vaudeville. Camerphone m. p. are at Holliday St. Theatre. Barnum and Bailey's Circus here on the 6th and 7th.—The summer parks open on Saturday.—Work on the new Electric Park is progressing rapidly.
FRANK F. MEYERS.

BRISTOL, TENN.

FAIRYLAND (Melvin A. Hayer, mgr.).—The Marvelous De Vitts, acrobats, good; The Whettons, singing and talking, good; Rand's Dogs, excellent; Ill. songs by Miss Walk pleased; pictures.—**ELITE** (Harry Knox, mgr.).—Samson and Peck, blackface, good; Jennette Philipps, contortionist, very good; Jimmie Newell, good; Knox and Alvin, excellent; Ill. songs by Mercedes Alvin pleased.

BUFFALO, N. Y.

SHEA'S (M. Shea, mgr. Monday rehearsal 10).—An excellent bill, headed by Alice Lloyd, English comedienne, making a great hit in her songs; Dave Lewis, German dialect talker, pleased; Peter Donald and Neta Carson, "Alex. McQueen's Dream," comes a talking hit; Alice and Lorraine, unique musical specialty, clever; "A Bachelor's Wife," by Jno. C. Rice and Sally Cohen, a laughing success; De Vole Trio, flying rings, excellent; Willie Weston, impersonator, excellent; The McNaghtons were original and funny.—**GARDEN** (Charles E. White, local mgr.).—Fred Irwin's New Majestic company, good and business big.—**LAFAYETTE** (Charles M. Bag, mgr.).—New Century Girls pleased big houses.

CAMDEN, N. J.

BROADWAY (J. C. Peebles, mgr.).—Jewell's Manikins head entertaining bill. Others: Harry

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GEORGE M. YOUNG.

CLEVELAND, O.

KEITH'S (H. A. Daniels, mgr.).—Emerson and Baldwin, club throwers, very clever; Frederick Voleker, violin virtuoso, renders high class selections with fine technique; Kitamura Japanese Troupe are remarkable acrobats; this is the second week for Valerie Bergere and Company; "The Morning After the Play" is given and was well liked; Dan Quinlan, of the Dan Quinlan and Keller Mack team, was sick and unable to appear, so Keller Mack went on alone and made a big hit; Willa Holt Wakefield, pianologist, in song readings, won favor; The Big City Quartet, reduced to a trio by the illness of Geoffrey O'Hara, were well received; La Troupe Carmen, wire walkers of sensational ability.—**EMPEROR** (Geo. Chenet, mgr.).—The Bowers Burlesquers are the attraction for the week and the show pleased.—**STAR** (Drew & Campbell, mgrs.).—The offering is the Reilly and Woods show.
WALTER D. HOLCOMBE.

DAYTON, O.

LYRIC (Max Hurlig, mgr.).—The Terleys, Thomas Potter Dume, La Vine Cimarou Trio, Dora and Woodford, Duryea and Deland, Monarch Comedy Four, Brindamour.—**NOTES**.—The Lyric starts 11 with "Living Pictures." The regular vaudeville season closes this week.—Brindamour dove from the Third Street Bridge on 6.
JACK BRAMMIN.

EAST LIVERPOOL, O.

LYRIC.—Closed. Rock Springs Park opens 30.—**PARK**.—Vaudeville, opens 25.
C. B. FISHER.

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16 to 18 minutes in one.

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At the Colonial, New York City, this week (May 4th).
 ORPHEUM, BROOKLYN, NEXT WEEK (May 11th).

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 Creator of new objects in Juggling. The hit of the show everywhere.

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EIGHTEEN MINUTES OF COMEDY.

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JEWEL (Rothleder and Schwalm, mgrs.).—M. p. and ill. songs, capacity houses.—BIJOU (Dehl and Sherman, mgrs.).—M. p. to crowded houses.—NATIONAL (A. Tocce, mgr.).—M. p. and ill. songs. G. GREUP.

ELMIRA, N. Y.

FAMILY (G. W. Middleton, mgr.).—Two Georgies, good; Scott and Whaley, well received; Tom Vose, fair; Smith and Walton, good; Mr. and Mrs. Mark Hart, excellent.—RIALTO (F. W. McConnell, mgr.).—Deas and Deas, Dora Hart, May Lawrence, Emilie Waite, Margaret La Vaun and Rialtoscope; good bill. J. M. BEERS.

ERIE, PA.

ALPHA (E. H. Surken, mgr.).—Bernice and Mascot, refined singers, fair act; Frank L. Perry, dancing violinist, well received; The Melnotes, singing, dancing and comedy, very good; Wilson and De Monville, bit of the bill.—NOTES.—Tommy Hayes, the minstrel man and trick bone player, is lying over this week in Erie, Pa., visiting friends. While here he is the guest of Joe Hanley, an old vaudeville star.—The Majestic and Park Opera Houses of the Reis Circuit close next week for the season.—Cole Brothers' shows will be here on Decoration Day.—Ringling Bros. follows two weeks later.

BRUCE GRONNETT.

EVANSVILLE, IND.

MAJESTIC (Frank B. Hooper, mgr.).—Fine bill. Linden Beckwith, singing, pleasing; Berry and Berry, comedy musical, forced encores several times; Okura Japs, great; Lewis and Chapin, liked very much. S. O.

FALL RIVER, MASS.

PREMIER (L. M. Boas, mgr.).—M. p. with the following vaudeville: McKeever and Dandry, comedy boxing, amusing; Dan McCarty, singing and dancing comedian, good; Matt Franklin, tramp comedian, very good; Wm. Murphy, ill. songs, good.—PLEASANT ST. (James Mason, mgr.).—M. p. with the following vaudeville: Willis and Southern, singing and dancing, good; Dow and How, Hebrew comedians, good; May Farlow, change artist, fair; Mason and Doran, held over, good.—LURITAN (Hill & Hooper, mgrs.).—Ill. songs by Sam Soule and m. p.—SCENIC (A. Teran, mgr.).—M. p. and ill. songs by Clara Adams.—BIJOU (A. Gerard, mgr.).—Dark this week. E. F. RAFFERTY.

HAMILTON, ONT.

BENNETT'S (Geo. F. Driscoll, mgr.).—Inez Macaulay in "The Unexpected," excellent; "Rain Dears," very good; J. Warren Keene, prestidigitator, immediate favor; Nonette Lyle, violiniste, fair; "Love's Devotion" (local), well applauded; Gartelle Brothers, roller skaters, very good. Big business.—NOTE.—Bennett's closes vaudeville season 9 and opens three weeks later for a five or ten weeks' run of stock.

ARTHUR L. LEWIS.

HARRISBURG, PA.

HIPPOTROPE (A. L. Rounfort, mgr.).—Barlow and Nicholson scored strongly; Will A. Davis, blackface, laughing hit; Quigg and Nickerson, clever musicians; ill. songs.—LYRIC (Burket and George, mgrs.).—Splendid bill; Owley and Randale, sketch artists, "Birds," continuous applause; The Carbons, "Comedy," big hit; Charley Barrington, mimic, kept them going.—BIJOU (M. Magarró, mgr.).—M. p. and ill. song beautifully rendered; excellent show.—NEW MAJESTIC (Jos. Frank, mgr.).—Opened this week as an experiment; m. p. and songs.—SAVOY (W. Brown, mgr.).—M. p.; closed indefinitely; available. C. C. CORBIN.

HARTFORD, CONN.

POLI'S (Harry Bailey, mgr.).—An entertaining bill. The Joyces, singing and dancing, ordinary; Arthur Rigby proved funny; Bradlee Martin and Company have a humorous sketch; Charles and Fanny Van secured heavy applause; Romany Opera Company, hit, and singing of highest order; Grant and Hoag, strong favorites; Hill and Sylvani, bicycle experts, very good.—SCENIC (H. C. Young, mgr.).—Adele Willett and Charles Mann sing well; Florence Miskau makes hit with her singing; Jimmy Rego, "The Jolly Minstrel," wins big applause; Walter Rose, good. M. W. MORROW.

HOBOKEN, N. J.

EMPIRE (A. M. Bruggemann, mgr. Monday rehearsal 10).—Maud Hall, Macy and Company,

capital sketch, head fairly strong bill; Ed. F. Reyuard, improved ventriloquial offering, second in favor; Phil and Nettie Peters, comedy entertainers, extremely well received; "The Village Choir," very pleasing; Byers and Hermann, pantoimists, clever; Anderson and Goines, colored good; Juno Salino, contortionist, with new and difficult tricks, pleased. Bill next week announced as last of season. The Olympic, new moving picture house, opens 11.

JOHN KAY.

INDIANAPOLIS, IND.

GRAND (Shafer Ziegler, mgr.).—Della Fox heads a big vaudeville bill. Miss Fox was given a royal welcome and her act pleased. The Too-zoola Arabs in whirlwind acrobatics evoked applause. Pirelle's Dogs proved a feature attraction. Ernest Veraa, Harry Webb, Watson and the Morrissey Sisters, Raymond and Caverly and the Melani Trio pleased, the latter act being especially liked.—EMPIRE (Henry K. Burton, mgr.).—The week at this house opened with Billy Watson's Burlesquers, an established favorite in Indianapolis.—NOTE.—The theatres opened the week under a handicap, Ringling Brothers' Circus being opposition. At the Park Theatre the season of summer stock was inaugurated.

PAUL R. MARTIN.

JACKSON, MICH.

BIJOU (Will Marshall, mgr.).—Miss Blakely, went big; Hudson Sisters, clever; Johnny Bush, Jr., and Company, very good; E. C. Strickland, roars of laughter; Young and Company won immediate favor. BRADLEY.

JOHNSTOWN, PA.

GLOBE (J. G. Foley, mgr.).—The Great Earl, one-legged skater, good; Joe Young, dancer, great; Holmes and Walton, musical act, good.—CAMBRIA (H. W. Scherer, mgr.).—High rollers, April 27; good, snappy burlesque; Hadley's Pictures, May 2; good attraction to fair business.—MAJESTIC (Silvermann Bros., lessees).—The talking-moving pictures are running smoothly now and business is increasing.

KNOXVILLE, TENN.

CRYSTAL (Scott Leslie, mgr.).—Ill. songs by Miss Huskisson; Chas. La Belle, comedian, scored heavily; Toni Martin, comedy cyclist, scored; good business.—COLUMBIA (Ziegler and Arthur, mgrs.).—Ill. song by Wm. Young Arthur, scored; W. C. Ziegler, musical single; Fox and Rogers, Dutch comedians, good; Seabury and Wilkie, singers and cartoonist, excellent.

ARTHUR SPROUSE.

LAFAYETTE, IND.

FAMILY (David Maurice, mgr.).—Arthur Deming, Mark Johnson, Harrington and Lester, Ethel Gates and Dan Lewis.—MAJESTIC (Elmer Griffith, mgr.).—Johnson and Roberts, White and Sanford, Folsom and Vance.—LA PURDETTE, ARC and LYRIC are drawing with moving pictures.—NOTES.—George Ade passed a few hours with friends here to-day. He stated that "The Fair Co-Ed," which he wrote for the Purdue Harmonium Club, and which was produced at the Grand three nights last week, will be given in Chicago this summer.—Mark Johnson, of the Family, received announcement of the death of his mother in New York.—Mrs. Powell, who is on the same bill, mourns the loss of a brother who lost his life while fishing in the Wabash River.

R. LEE CLARK.

LAWRENCE, MASS.

COLONIAL (J. Fred Lees, mgr.).—Will Marion and Vera Rial in "The Witches' Power," very good; Sam Stern, good; Belle Barrett, very good; Harry Jordan pleased; Harry V. Fitzgerald, in "The Lost Pocketbook," hit of the bill.—LYCEUM (W. L. Gallagher, mgr.).—Tiney Davis Burlesque Company of twelve women. Olio: Ethel Williams in songs and dances pleased; May Cripps, ill. songs, good; Morris and Miller, sister act, went well; Tiney Davis, sourette, good; Levene and Walsh, talking, singing and dancing act, hit of the bill. Burlesque, "A Ghost in a Pawn Shop," by Tom Levene and Company, a laugh from start to finish.—NICKEL (T. F. Twomey, mgr.).—M. p. and ill. songs by May Conway.—MARQUINE (J. H. Michael, mgr.).—M. p. and ill. songs by Al Thorp.

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LEAVENWORTH, KAN.

ORPHEUM (Chas. Cunningham, mgr.).—On account of the booking agents furnishing acts not up to the usual standard, Mr. Cunningham, as he said, decided to close the house for one week rather than give his patrons a poor show.—PEOPLE'S (M. Cunningham, mgr.).—Sherman Stock Company this week. J. E. FAULKNER.

LEXINGTON, KY.

HIPPONDROME (L. H. Ramsey, mgr.).—5 Lubins, singing and dancing, good; E. Hays, blackface, good; Sperry and Ray, keep them laughing; Gus Bartram, ill. song, good.—MAJESTIC (Auther Jack, mgr.).—Two Vivians, sharpshooters, extra good; Raymond and Hall, dancing kids, good; Louis Chevalier and Company, "A Lucky Fair," good. JOSEPH CANDIOTO.

LINCOLN, NEB.

LYRIC (H. M. Miller, mgr.).—Week 27: Fair bill to good houses; Tom Powell, blackface, pleased; Conn. Downey and Willard, in "The Doings of Dr. Louder," distinct hit; Sing Fong Lee, Chinese violinist, favorable impression; The Mascagnis, European novelty dancers, headed, clever act; J. J. Wilde, ill. song.—WONDERLAND (L. M. Gorman, mgr.).—Big week.—ELITE (N. Amos, mgr.).—Good returns.—JOYO (J. A. Neville, mgr.).—Lowered price from ten to five, and have discontinued the vaudeville portion. LEE J. LOGAN.

MAHANAY CITY, PA.

FAMILY (E. F. McAtee, mgr.).—Le Maire and King, fair; Earl and Bartlett, good; Lester and Quinn, good; Caldera and Company, liberal applause. J. O. ASHTON.

MALDEN, MASS.

HATHAWAY'S (Samuel L. Tuck, res. mgr.).—Trainor and Dale, headliners; Fred Wyckoff, rube comedian, liberally applauded; Harry Deaves' Mankins, good; Gertrude E. Purchell, ill. songs, favorite; Kirk and Adams, musical, well received; Graham and Lawrence, well applauded; De Shuts' Dogs.—NOTE.—This house closes the first and a successful season on 10. Reopens August 31. THOS. C. KENNEY.

MARION, O.

MARION (H. S. Vail, mgr. Monday rehearsal 10).—The Zolas, Parisian mirror dancing act, fine; Black and Leslie, comedy, good; Harvard Judge, ladder, hit; Mortimer Bassett, whistling, favorite.—NOTE.—Mr. Saville, of Bryant and Saville, comedy musical artists, had the misfortune to fall on the stage at the Marion 2, sustaining a compound fracture of the leg. He was removed to his home in Philadelphia this week. J. BAUMGARTEN.

MOLINE, ILL.

FAMILY (H. A. Sodine, mgr.).—Two Johnsons, singing and dancing, good applause; Edwards and Glenwood, wire, very good; Earl Gillman, comedian, several encores; Captain Treat's Seals, fair. PAUL HEIMBECK.

MUNCIE, IND.

STAR (Ray Andrews, mgr.).—The Roses, fancy and sensational shots, well received; Chas. Zuber, ill. songs, good; Avery and Carl, blackface comedians, caught the house; Jean Moreman, saxophone, good; The Gulliver Lilliputians, hit. GEO. FIFER.

MUSKOGEE, IND. TER.

LYRIC (E. A. Miller, mgr.).—Wolf & Zedella, comedy act; Mrs. Fears (local), ill. song; Harrison King, songs and jokes; Chas. N. Haight, Laura Dean and Company, farcical sketch, "A Mist Meeting," April 27, 28, 29; Gourley and Keenan, "Kidding the Kid"; Mrs. Fears, ill. song; Lew Woods, ventriloquist; Mullen and De Weese, musical act, good.—STAR AIRDOME (R. L. Nay, mgr., also owner of Airdome at El Reno and Hugo).—Opens to musical comedy, stock and vaudeville, about May 10.—NOTE.—The Yale, m. p. theatre, this week brought out the Iris, m. p. theatre. J. F. BRETT.

PATERSON, N. J.

EMPIRE (A. M. Bruggeman, prop., H. J. Bruggeman, mgr.).—Closes to-night for the season, to reopen during August. Excellent bill: Clarence Wilbur and Co., in "The New Scholar," first honors, continual scream; Dick Crolius and Co., in "Shorty," well received; Thos. J. Dempsey, very good story teller; The Strawberry Festival, featuring a burlesque band, big comedy hit; "The Last of the Regiment," excellent singing by quartette; Carney and Wagner, clever dancers, dancing excellent; Morris and Morris, comedy effective.—NOTES.—Manager Sibley, of the Pleasant Hour, is about to make alterations that will increase the seating capacity of his house.—Harry Metz closed his freak show "Randall" and "Serpentina," Monday, and in about ten days will take out wagon show. FRANK A. EAKINS.

PITTSBURGH, PA.

GRAND OPERA HOUSE (Harry Davis, prop.).—Ben Welsh is a solid hit at this house this week; William Rock and Maude Fulton have a singing and dancing act that is a little different from anything we have had here and they pleased immensely; Volta, billed as the "human rheostat," pleased; Tim McMahon's Minstrel Maids re-established themselves in the good graces of the Grand patrons; Beatrice MacKenzie and Walter Shannon pleased in musical novelty; Mr. and Mrs. Gene Hughes pleased with "Suppressing the Press"; Belle Hathaway's animals were entertaining; Rogers and Deely have a good singing act; The Four Rianos were well received; Banks and Newton, Les Albertys, Bernier and Stella and Ben Morse round out a good show. P. S. C.

PITTSFORD, N. Y.

FAMILY (Harry Scott, res. mgr.).—The above theatre closed for the season Saturday night, May 24. Harry Scott, the manager, leaves for his home in Cleveland. Edwin F. Bunting, musical director at the Family, also leaves for his home in Philadelphia. HAYE HEINMAN.

PORTLAND, ORE.

PANTAGES' (John A. Johnson, mgr.).—Week 27: Willy Zimmerman, impersonator; The Wheelers, eccentric jugglers; The Stagpoole, acrobats; Carmen De Villers, banjo quartette; Lloyd and Whitehouse, singing and dancing; Blanche Sloan, aerial; Jean Wilson, ill. songs; excellent bill.—GRAND (Jas. H. Erickson, mgr.).—Henri French and Company, impersonator; Robert De Mont Duo, "Fun in a Hotel"; Jenkins and Stockman, musical comedy; Richard Buhler and Louise Orendorf, "The Crackman"; Grace Darnley, contortionist; Lopez and Lopez, instrumentalists; Fred G. Bauer, ill. songs. The best bill this season.—STAR (Jas. H. Erickson, mgr.).—Will H. Armstrong, Robert Evans, Magdalene Holly, Barney Williams, Ethel Davis, Ed. Myres, Miss Ruth, Ed. Armstrong, Ruby McIntyre, Ella Evers, Bertha Miller, Madge Schuler, Elsie Moore, Hazel Heath, Eva Gates, "The Bathing Girls."—FRITZ'S (Fred Fritz, prop.).—Virginia Hayden, Dan Hart, Lotta Goldman, Alton, Vivian Leotta, Trizeda, Blanch Trojan, Ernest Wilson, Claire Stanley, The Kellys, Walters and Rowe and stock, "Blueprints."—BIJOU (Wall and Hanrahan, props.).—Virginia Smith and G. V. Savage, ill. songs, m. p.—EDISONIA (Jos. St. Peter, prop.).—M. p. and ill. songs.—ORPHEUM and HIPPODROME (Dilwyn Daniels, mgr.).—M. p. and ill. songs.—NOTE.—The Oaks will open May 3. W. R. B.

READING, PA.

NEW BIJOU (direction S. Lubin).—M. p. and vaudeville bill of Tom and Gertrude Grimes, Hattie Dixie, Prince and Virginia and Thos. A. Mackey.—VICTOR, MECCA, STAR, PARLOR and PEOPLE'S.—M. p. and ill. songs.—NOTE.—The Orpheum closed last Saturday night to reopen with vaudeville in September. G. R. H.

SAGINAW, MICH.

BIJOU (W. A. Rusco, mgr.).—"Chiquita," the Human Doll, is the drawing card. She stands thirty inches high and is thirty years of age. Baker and Robinson, "The Country Gawd and the Acrobatic Girl," did good act. Eddie Moon, musical comedian, was called back repeatedly. Marie Stork, violinist and vocalist, good. A sketch, cleverly acted by Myra Davis Dowling and Joseph J. Dowling, entitled "A Soap Shot," took well. MARGARET C. GOODMAN.

SALT LAKE CITY, UTAH.

ORPHEUM (Martin Beck, gen. mgr.).—Week April 27: A well balanced bill to good houses. Mignonette Koklin, headliner; Clayton White and Marie Stuart in "Cherie"; Loney Haskell has a good monologue; Tom Armstrong and Ella Verne, amuse; Snyder and Buckley with their "Mechanical Minstrels" offer a novelty; Galetti's Monkeys, good; the Kinodrome maintained its standard with m. p. The following m. p. houses enjoyed good business: EMPIRE (Chas. P. Minor, mgr.).—CRESCENT (H. S. Mills, mgr.).—1818 (Trent and Wilson, mgrs.).—ELECTRIO (Ed. J. Grosbeck, mgr.).—ELITE (Max Florence, mgr.).—NOTE.—W. L. Jennings, res. mgr. of the Orpheum for the past two seasons, has been granted leave of absence. J. H. Garrett will act in that capacity.—The Crystal, J. H. Young, owner and manager, has temporarily abandoned vaudeville owing to new stringent rules from the fire department. He will continue business, maintaining a first class m. p. show.—Both the Majestic and the Lyric are being remodelled. The Majestic is soon to open as the largest m. p. house in the city. The Lyric, formerly a stock and burlesque house, will start business shortly as a combination m. p. and synchronous talking machine theatre. JAY E. JOHNSON.

SHENANDOAH, PA.

Gessley Brothers' "Army and Navy Life Motion Picture and Vaudeville Company" opened its outdoor season here 6. With the thermometer way below a degree that would tempt the amusement public to sit under a canvas, yet the tent

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was crowded at both performances. Aside from a little pruning which many of the acts require to whip the show into good shape, it will be able to give creditable performances. Andrew Reynolds, "The Human Fly," will be two days in advance to give free street performances as an advertising stunt. NOTES.—E. J. Sweeney will go in advance of Lowery Brothers' Big Colored Attraction, which opens here 6.—Thomas G. Gibbons, for more than a score of years stage manager of the Ferguson (now the New O'Hara theatre), died from the results of an operation performed for an abscess on the right lung.

JACK THUME.

STAMFORD, CONN.

LYCEUM (Anthony Geronimo, mgr.).—Needam and Wood in "McCarthy's Reception" are a real hit; Musical Huen, musical comedian, excellent; May Bruster's Imitations of Fritz Scheff, went big; Dickie Delaro and Company in "The Masqueraders" (see New Acts); Ray Murray, songs, excellent. STAB (Tony Exposito, mgr.).—Prof. Fox, ventriloquist, good; Kola Bros., novel contortion act; M. J. Delmonico's songs are very good; Jane Carlin, comedienne, good; Ruth Gordon and Company in "Testing a Lover" are a hit. FAMILY (Herlick & Bloom, mgrs.).—Actograph Company with vaudeville and m. p. Bill changed twice weekly. VAUDEVILLE (A. A. McDonald, mgr.).—Vaudeville and m. p.; good business. NOTES.—The Pacific has closed its doors. No one seems to know for what reason. M. J. Delmonico, late of Poll's Stock Company, has accepted the position of assistant manager at the Star.

HARRY KIRK.

SPOKANE, WASH.

WASHINGTON (Geo. E. Blakeslee, mgr.).—Week 27: John and Bertha Gleason and Fred Houlihan, good; Georgia O'Ramey, songs, good; Franklyn Gale and Co., "The Seamstress," pleased; Geo. Wilson, minstrel, very good; The American Newsboys Quartet, excellent; pictures. PANTAGES (E. Clarke Walker, mgr.).—Do Re and Sol Rami, musicians, good; Astell and dog, pleased; Billy's Sea Lions, well trained; Daly and O'Brien, singing and dancing, very good; Franz Rainer's Tyroleans, liberally applauded. NOTE.—The Coeur de Alene, closed for some time, opened 5, with pictures.

J. J. H.

SPRINGFIELD, MASS.

POLI'S (Gordon Wrighter, res. mgr.).—Wood and Lawson showed some good dancing; "Griff," fair; Hickman Bros. and Company did fairly well; Diamond and Smith, ill. songs; Edwards, Davis and Company in "All Rivers Meet at Sea," scored; Leona Thurber and her "Picks" made their customary hit; Martinetti and Sylvester closed. NELSON and BIJOU.—M. p. and ill. songs.

G. A. P.

SYRACUSE, N. Y.

GRAND OPERA HOUSE (Grand Amusement Co., mgrs. Monday rehearsals 10:30).—The Sand-wasac, good; Low Hawkins pleased; The Girl Behind the Drum, good; Alfred Kelcy pleased; "The"

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Quartette, well received; The Four Innings, good; Irene Franklin and Bert Green, decided hit; Miss Franklin's closing song, "The Talkative Waitress," the first of its kind heard here, went big and was repeatedly encored. Lawrence Crane, good. SAM FREEMAN.

TERRE HAUTE, IND.

VARIETIES (Jack Hoeftler, mgr.).—Mazuz and Mazette, comedy acrobats, fair; Madge Maitland, singing comedienne, great; Moody and Elliott, high class singing, good; Pascatel, contortionist, very good. NICKELDUM and DREAMLAND having good business. COLISEUM (J. H. Barnes, mgr.).—Burlesque. Closed for season 3 with "High School Girls." Reopens August 15. J. H. Barnes, manager of the Coliseum, is rehearsing a musical comedy sketch with fifteen people in the cast, and will try it out in his vaudeville house in Brazil, Ind., next week. ROSS GARVER.

TORONTO, CAN.

SHEA'S (J. Shea, mgr. Monday rehearsal 10).—Joseph Hart's Crickets pleased; Harry Tate's Company in Motoring scored strongly; Estelle Wordette and Company, good; Dillon Brothers made a hit; Cartwell and Harris, fair. The Kratons have a novel turn; Work and Oliver, funny. New pictures. Good business all week.

—STAR (F. W. Stair, mgr.).—The Moonlight Maid. —GAYETY (Thea R. Henry, mgr.).—Bob Van Osten heads the Cracker Jacks who are here this week. HARTLEY.

VANCOUVER, B. C.

ORPHEUM (E. J. Donnellan, mgr.).—27: Marco Twins, headliners, riot; James Harrigan, tramp juggler, hit of the bill; Rachel Acton, Jack Klovville and Company, "Nightingale," due; Lawrence and Harrington, great; Monahan and Sheehan, musicians, excellent; Nellie Revell, very good; John Van Syckle, ill. song, good. —PANTAGES (Geo. A. Calvert, mgr.).—27: The O'Brien Troupe, acrobats, headliners and hit; Morrow, Schellberg and Company in "Happy's Millions," fine; Crawford and Meeker, comedy, great; Rose Busch, soprano, repeatedly encored; Chick, Pieper, Gray and Company, "Tanktown on Christmas Eve," excellent; B. B. Vincent, ill. song, good. —GRAND (Burlesque) (D. A. Buller, mgr.).—Criminus and Gore's Musical Comedy Company, in "A Warm Match," and Arnold von DeRaue, Swiss yodler, very good. —MAPLE LEAF (J. W. Muir, prop.).—M. p. and song. —ROYAL (A. W. Cruise, prop.).—M. p. and song. —ELITE (Edwards & Gurney, props.).—M. p. and song. —BIJOU (Biers and Tripp, props.).—M. p. and song. —NOVELTY (Biers & Tripp, props.).—M. p. and song. —CRYSTAL (Biers & Tripp, props.).—M. p. and song.

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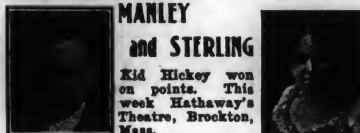
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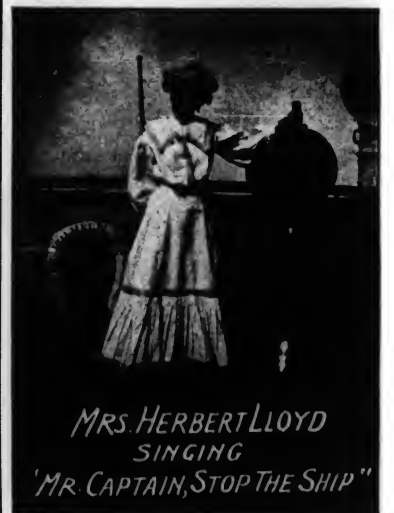
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Sensation
No. 1

"THERE NEVER WAS A GIRL LIKE YOU"

By Williams
AND
Van Alstyne

Will positively be the most sensational success ever published by the most successful publishers of popular music in America. I believe we have made statements of this kind to our professional friends before. For instance: We told you that "In the Shade of the Old Apple Tree," "Dreaming," and "I'm Afraid to Come Home in the Dark," would all be big successes. The tremendous popularity of the three mentioned, and numerous others that we have not space to mention, ought to carry weight and convince you, Mr. Performer, that we know what we are talking about.

Send for "THERE NEVER WAS A GIRL LIKE YOU" NOW

Sensation
No. 2

"ARE YOU SINCERE?"

By Alfred Bryan
AND
Albert Gumble

The most fascinating, original and rippling waltz song that it has ever been our pleasure to publish. It's gratifying when one is so certain that what one is saying is true. Your success is our success, and you cannot fail to be successful if you give the song a trial. Hearing is believing, so is hearing in the world of "Kingdom," so call in and hear it and you cannot help but believe as we do. "This is it!"

Sensation
No. 3

"IF IT'S GOOD ENOUGH FOR WASHINGTON IT'S GOOD ENOUGH FOR ME"

By Ren Shields
AND
Percy Weirich

A new patriotic song that cannot fail with any audience sung by any comedian in any character; even a juvenile woman cannot help but make a hit with the number. Why? Because it's a new idea that cannot help but convince, and here's where the sensation comes in, it's patriotic! It's a march song. In singing this number you are "killing two birds with one stone," and that's going SOME for any song.

Sensation
No. 4

"PRIDE OF THE PRAIRIE"

By Harry J. Breen
AND
Geo. W. Botsford

STEEL LEVY'S tremendous success. After all the cowboys' songs have been finished this song begins where the others all left off. You'd better corral this now, because it won't be long before they will be "RIDING" this to death.

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We will send you, express collect, a set of slides to any point in the United States on receipt of \$4.00.
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We will deduct a further charge of \$5. for each slide damaged or broken in transit.
On return of slides, if you wish another set, and you have prepaid express charges on the returned slides, send us \$1.00, and \$5. for each slide that may be damaged or broken, we will send you another set of slides, holding the original \$4.00 you have sent as a deposit.

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MANAGER OF THE

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Endorsed by all leading managers as the longest felt want the theatrical profession has ever known.

Since Dec. 30 over 40 deaths have occurred in the profession where notices had to be printed to locate the next of kin to the deceased.

WHY?

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THE PLAYERS' DIRECTORY

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ONE DOLLAR

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FOR NO EXTRA CHARGE

There will also be published the name of your nearest relative for the purpose of notification in the event of accident or death.

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(Suite 914-916)

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PAT ROONEY AND MARION BENT

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May 25th, HAMMERSTEIN'S, NEW YORK CITY

May 18th, ALHAMBRA, NEW YORK CITY

When answering advertisements kindly mention VARIETY.

TEN CENTS

VARIETY

VOL. X., NO. 10.

MAY 16, 1908.

PRICE TEN CENTS.



EUGENE

TO-DAY'S THE DAY that "These Two Boys"

WILLIE

HOWARD AND HOWARD

will introduce for the first time in public AT HAMMERSTEIN'S GUS EDWARDS' best ballad yet. A ballad with a future.

"Someday, Sweetheart, Someday"

SOME MELODY! SOME LYRIC! SOME SONG!!

Great piano, orchestra and quartette arrangement in all keys.

HOWARD AND HOWARD

by the way,

are the UNDISPUTED HIT OF THE BILL at HAMMERSTEIN'S PALACE OF VARIETY this week, and WILLIE HAMMERSTEIN offered the boys NEXT WEEK after their success MONDAY AFTERNOON. Only for the fact that they were booked elsewhere, we would have had the pleasure of hearing WILLIE HOWARD sing "HERRING-AGAIN" for another week.

Everything in the above "ad." except "SOME DAY, SWEETHEART, SOME DAY," is not copyrighted and published by the

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FLOOD BROTHERS

Return after a successful twelve months' tour of Europe. Open for the UNITED BOOKING OFFICES at Syracuse, N. Y., Week May 18.

Direction, MAX HART

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B-C. CIRCUIT.

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Has Proven a Magnet that TELLS in the Box Office

HIS NEW ACT FOR NEXT SEASON IS CONSTRUCTED TO "THRILL"

Managers—If your business is weak and needs a tonic BRINDAMOUR will doctor it
(Thanks, MR. KONEKE)

Management of BEN. J. GREENE

JOSEPH SHEA, New York Representative

VARIETY

VOL. X., NO. 10.

MAY 16, 1908.

PRICE TEN CENTS.

WILLIAM MORRIS TRYING FOR INTERNATIONAL CIRCUIT

Maneuvering to Obtain Sufficient Time Abroad to Fill Out a Full Season. Morris Office Professes to Consider "Barring" a Joke.

From information received this week, it seems nearly morally certain that William Morris is protracting his stay in Europe to complete the details for foreign time, which, when added to that expected by the Morris Circuit next season, will enable the vaudeville "opposition" (Morris) to give a full season of engagements—perhaps longer.

The particulars obtainable here indicate that Mr. Morris is in close communication with the European variety managers of note, especially those of more prominence in England.

The success of the American acts booked for an appearance on the other side by Mr. Morris thus far has infused confidence in Morris' judgment to a considerable degree among the English people, it is reported, and this, together with the knowledge that the Morris office for some years supplied the leading American magnates with bills, which proved fortune-getters for them, has placed the independent agent in high favor across the water.

The wide difference in conditions, salaries, etc., as between America and England, is now said to be in process of argument looking towards adjustment in order that the Morris office may book an act for a number of weeks in England, with the knowledge it will be played, without first requiring submission or "showing" before entering upon a foreign engagement.

From eight to twelve weeks are now offered American acts in Europe by the Morris office here.

At the Morris offices this week, E. F. Rogers, the general manager of the Morris Circuit, professed to consider any "barring" by vaudeville interests which could affect the Morris time as a joke.

"We shall make a statement," said Mr. Rogers, "which will dispel any illusions on this subject. It's all bosh, and hardly worth bothering about."

"To show you how much substance these

reports have and the manner in which they are started, I might say that some rumors reaching us this week that the Western States Vaudeville Association had ordered its acts not to play 'opposition time' were denied by a wire from E. Edward Ackerman, the head of the circuit, who said no such authorization had or would be given to anyone.

"That is about what 'barring' amounts to; rumors or reports. Anyone in vaudeville knows how much weight it has."

MARRY NOW, SAYS ELFIE FAY.
Milwaukee, May 14.

Elfie Fay, who is playing at the Majestic this week, gave out that she will shortly become the wife of Lieut. Damon Pierri, a naval officer, who is returning from sea duty.

Miss Fay will meet him in about a week at San Francisco, when the marriage will take place. She will then retire from the stage.

MELVILLE ELLIS GOING AWAY.

Melville Ellis, the actor-composer-pianologist, is going away from here, but not before December. When Mr. Ellis leaves, it will be with foreign vaudeville contracts obtained for him by William Morris, calling upon Melville to play the Oxford and Tivoli, both London music halls, for about eight weeks, commencing in December next sometime.

DANCER FOR ROAD SHOW.

De Dio, a foreigner, termed a "Prismatic Dancer," has been engaged by Martin Beck for his Orpheum Road Show next season. She has never appeared upon this side.

De Dio dances before prismatic mirrors, with sundry light effects. Her vogue on the other side was greatly heightened by a romantic account of the niche the dancer occupied in the affections of an Arch-Duke of Austria.

AGENTS ASK A QUESTION.

The space in the offices of the United allotted to the outside booking agents for standing room became so confined on Monday last that a committee of the commission men waited on E. F. Albee, the general manager, requesting to know what disposition would be made of their presence.

There were informed to wait patiently for a week or two until the alterations in the suite were completed, when they would be provided for.

MURDOCK "DIGS 'EM UP."

Chicago, May 14.

Marta Golden, a New York girl, is the latest acquisition to vaudeville, having been discovered by John J. Murdock, who became so much impressed with her voice at a theatrical performance given by a local club during his stay in the metropolis, that he arranged for her booking in the Middle West.

Miss Golden is said to possess a peculiarly magnetic soprano voice, and is also a composer of some note.

WALTER KEEFE MARRIES.

Chicago, May 14.

Walter F. Keefe, assistant manager of the Western Vaudeville Association, and Adele McNeil, of St. Louis, were married here on Wednesday, May 6. Rev. J. C. Aikens performed the ceremony.

A large number of Mr. Keefe's friends, relatives and business associates were present to offer congratulations.

LEONHARDT RESIGNS.

The resignation of Harry Leonhardt was tendered at the United Booking Offices last Saturday, and accepted, Mr. Leonhardt ceasing his connection with that agency.

Last week Mr. Leonhardt secured the lease of the Doric Theatre, Yonkers, which he will operate for vaudeville next season. It is not known if there is any connection between the two events.

De HAVEN AND PARKER'S NEW ONE.

In about three weeks, Cater De Haven and Flora Parker, who have concluded their season in "George Washington, Jr.," will reappear in vaudeville with a new act.

TRIAL WEEK AT FOLLY.

Vaudeville this week at Hyde & Belman's Folly Theatre, Brooklyn, is a trial. The bill was booked in by M. A. Shea.

Commencing Monday, Williams and Walker's show takes the house; but if the present experiment proves successful, the Folly may again run acts, commencing with the week following.

The location of the theatre in the Williamsburg section, almost barren of a vaudeville theatre with the exception of the Novelty, is deemed suitable for a permanent variety home, if the prospects are warranted by this summer venture.

Good business was reported all week at the Folly, despite the weather conditions.

"ENGLAND FOR MINE," DRESSLER.

Marie Dressler has expressed herself very emphatically on the subject of America. The "great big girl" has determined to make England her home in future, and to that end has purchased a house on the outskirts of London.

"Of course," said Marie the other day, "I do not intend to forego the pleasure of an occasional visit to my native land, but as for England in comparison with America, England for mine."

FISHELL LEAVES S.-C.

Chicago, May 14.

Dan S. Fishell, who, since the discontinuance of vaudeville at the Edwin Forest Theatre, Philadelphia, has been associated with Sullivan-Considine, with headquarters in this city, resigned on Saturday last.

On or about September 1 he will assume the management of the Garrick, St. Louis, a Shubert house, which enjoyed much success when under his direction previously.

POLI'S FIND.

S. Z. Poli, who returned Wednesday from a European trip, brought with him a young Italian girl with a large endowment of beauty and what is claimed to be a phenomenal voice. She will be exploited in American vaudeville by Mr. Poli, the Casey Agency guiding her destinies.

UNITED'S OFFICE IN CHICAGO.

It is understood about the United Booking Offices that E. M. Robinson, the former manager of Keith-Proctor's 58th Street Theatre, will be despatched to Chicago, and placed in charge of a branch office of the United to be established there.

The date of Mr. Robinson's departure has not been set. The branch office will be located in the Majestic Theatre Building, where the Western Vaudeville Association is housed. It is not known whether any of the United's staff in New York will accompany him.

POSTPONED TIME REINSTATED.

Foster and Foster, the musical act, are to play at the Grand Opera House, Syracuse, N. Y. (Keith's Theatre), next week (May 18), according to the information obtained at the United Booking Offices on Thursday, although the day before, Wednesday, the act received notification, in writing, from the United's routing director, that the Syracuse engagement had been postponed until week June 15.

The postponement of the Syracuse date by written notification merely was looked upon as directly against the tenor of the resolution passed by the United last week, which said that no act should be cancelled, shifted or "laid off" without its consent.

Foster and Foster were originally routed for Cook's Opera House, Rochester, for the same week, but owing to the closing of that theatre, they were transferred to the Syracuse program.

NEW TRIAL DENIED.

The application for a re-trial, made on the ground of newly discovered evidence by Vesta Victoria in the action won against her in a lower court by Bert Cooper, for commissions, was denied in the Supreme Court on Wednesday by Justice Smuck, after argument on Monday by the attorneys.

The judgment obtained by Cooper against Miss Victoria has been appealed and a decision is expected from the Appellate Division the latter end of next week.

BOSTON AWAITING DARK SUNDAY.

Boston, May 14.

The new law which gives the State Police jurisdiction over all of Boston's Sunday amusements went into effect Monday, and the theatrical men are awaiting next Sunday with a good deal of expectancy to see just how it is going to work out.

Gen. J. H. Whitney, in whom is vested the supervising power, made a statement this week, but his observations gave little information of his intentions.

"To clear up a general misconception as to my function," said the general, "I would like to say that I have not the power of granting Sunday amusement licenses; I can only pass upon the licenses granted by the local authorities, approving or disapproving each as the case may be."

MISS WHITFORD A "BRINKLEY GIRL."

Anabelle Whitford, who last summer was "The Gibson Girl" in the New York Roof show, will again make the aerial resort a summer stopping place.

She has been engaged for the new Ziegfeld revue, "Follies of 1908," where she will impersonate a "Nell Brinkerly" young woman, a type recently in the public eye through the sketches of a New York newspaper artist.

ETHEL LEVEY CANCELS.

Ethel Levey will not play at the Circle to-morrow (Sunday) night as booked by the William Morris office.

Miss Levey was to have played this, her last vaudeville weekly engagement at Keeney's Brooklyn, but was released upon her plea of a want of rest before starting for Paris on May 20, where she will study voice culture two years.

On Tuesday, someone from the United Offices interviewed Miss Levey, claiming the first right to her services, through the consent to the Keeney cancellation, and Miss Levey succumbed to the argument.

COLORED STOCK COMPANIES.

Four companies of colored people will be organized for stock musical shows by Gus Hill, according to his own statement, and the shows will be given by them at Philadelphia, Baltimore, Washington and New York, alternating weekly.

This flood of color will not happen until next season, when, says Mr. Hill on the mimeograph machine, he will have secured a theatre in each city to harbor his dusky flocks.

BECK "NEXT" TO PRESS.

While Martin Beck is on the other side his movements will be followed by the New York "Herald's" correspondents wherever he goes. Instructions were cabled abroad by the big New York daily when Beck left.

Letters of introduction to George Miner, the "Herald's" "American First-Nighter" in London, and R. H. Crocket, the Paris correspondent, were carried by Mr. Beck from New York.

ALICE LLOYD DELAYING.

Alice Lloyd and The McNaughtons do not expect to return to England until the middle of July. Reaching there they will remain at home only four weeks. Return engagements now booked will delay the act over their contracted time.

Pat Casey, the agent, has also arranged with M. Shea for Miss Lloyd and The McNaughtons to play the Shea houses in Buffalo and Toronto in September, preceding their debut in the musical comedy field.



FRANCES KEENAN.

Miss Keenan is eighteen years of age. She is the daughter of Frank Keenan, the eminent actor at present with "The Warrens of Virginia," at the Stuyvesant.

Miss Keenan has been engaged to play the important role in "Billy's Tombstone," Mr. and Mrs. Sydney Drew's successful comedy sketch, interpreted until now by Mrs. Drew, who will rest for the remainder of the season.

ARTISTS CALLED HEROES.

Atlanta, Ga., May 14.

Jean Bedini, and Arthur, his partner in the juggling act of Bedini and Arthur, are the heroes of Atlanta, and own the city this week.

Monday night a fire destroying \$60,000 worth of property in the vicinity of the Orpheum occurred while Bedini and Arthur were just about to commence their act on the stage of the theatre.

A boy in the gallery yelled "Fire!" and the audience of nearly 2,000 people became panic stricken. Amidst the excitement Bedini and Arthur continued their comedy and juggling, although the flames could be plainly seen from the stage, and Manager Ben Cahn, in the momentary lull caused by the artists' coolness, advised the audience to retire orderly if panic were to be averted. This they did.

What the local papers said the next day about the trio caused them to remain indoors to avoid congratulations.

MORRIS SIGNS "BILL" DILLON.

William A. ("Bill") Dillon, the singing monologist, has been signed by William Morris, Inc., for forty weeks next season, with a further option on Dillon's services, it is said.

Mr. Dillon entered vaudeville for the first time last fall, and at once gained large favor.

A foreign act contracted for by William Morris abroad is The (Original) Bogannys, an acrobatic number, which will open on the Morris Circuit in October next, having been engaged for twenty-five weeks.

The Bogannys were booked for the Klaw & Erlanger Circuit, and opened at the New York early in September, when "Advanced Vaudeville" made its debut there. At the first appearance, it was discovered that the troupe appearing was not the original act. The "mistake" was credited to a foreign booking agency.

The present Boganny act secured by Morris, however, will carry Joe, the head of it, which is the trade-mark of merit with the family.

Engagements have been entered by William Morris on the other side, and Mr. Dillon will play five or six weeks in England during the summer.

LOST HIS FORTUNE.

San Jose, Calif., May 14.

Emanuel Bernardo, a Mexican, who had amassed a fortune as a bull-fighter and retired to this city for the rest of his days, lost his entire wealth last week, when he entrusted \$55,000 to strangers who had prevailed upon him that there was a gold mine awaiting anyone in the vaudeville business.

The scheme broached to Mr. Bernardo was that a circuit of combination variety houses could be placed along the Mexican border line, when all sorts of questionable amusement projects could be given, attracting people from all over the country at big prices of admission.

Without informing anyone, Bernardo withdrew \$25,000 from a local bank, and the remainder, \$30,000, he removed from a secret hiding place on his property, turning over the entire amount to the confidence men upon their written promise to start the circuit within 30 days or refund the money. They have not been seen nor heard from since the cash passed.

AMERICANS' CLEAN SWEEP.

London, May 4.

The Americans are monopolizing metropolitan attention in the halls just now. First came Julian Rose with his substantial hit, and now Harry Lee, formerly of Hoey and Lee, has caught on unmistakably at the Hackney Empire (Stoll tour). He is doing a very creditable act, and after the first performance was featured in the billing. Rose continues his triumphant way, and, in fact, all the Americans are faring uncommonly well. Hayman and Franklin are also conspicuously successful, a veritable "knockout." Ritter and Foster, lately returned from South Africa, are a tremendous hit, as are Mooney and Holbein.

Fred Mace, late star of "Piff, Paff, Poof," is here, and will shortly open in the halls, his starring tour having been deferred.

Eva Williams and Jack Tucker are also scheduled for an early showing. It is conceded that their success is a foregone conclusion, London audiences being distinctly partial to "waif" characters.

SELBINI'S MIDGET UNDER AGE?

The Gerry Society claims the midget employed by Lalla Selbini, "The Bathing Girl," in her vaudeville act is under the prescribed age limit for stage children. Miss Selbini denies the claim, and it will be threshed out in the courts.

On Monday night, at the Folly, Brooklyn, where Miss Selbini is playing this week one of the Gerry agents turned up causing the midget and herself to appear before a magistrate. Bail was given, and the trial set down for next week. William Grossman, of House, Grossman & Vorhaus, will appear for the defendants.

"SHIFTING" NOT FORBIDDEN.

At the United Offices this week it was stated that "shifting" had not been forbidden under the United's resolution prohibiting the manager from "laying off" or cancelling a contracted act.

It was said that where a "shift" of a week was necessary for the bill, that could be made, provided the act was reimbursed for an unusual increase of transportation to the new point.

The "barring" edict of the United seemingly had no effect upon the Morris shows last Sunday. One was given at the Circle and American, the latter Morris' own house. All the acts appeared as advertised. It is understood some effort was made to persuade Joe Welch, the headliner at each theatre, to retire, but Mr. Welch duly appeared.

L. & L. BENEFIT SUCCESS.

The Lykens & Levy Benefit tendered to themselves at Weber's Music Hall last Sunday evening proved a success, a capacity house greeting the bill presented.

About \$2,000 was realized by the beneficiaries, out of which was to be deducted the charge for the theatre and advertising.

After the performance, the firm tendered Jos. Weber a proposition to turn the Music Hall over to them each Saturday night next season for a vaudeville show. It has not yet been settled.

REMICK THE SELLING AGENT.

Jerome H. Remick & Co., the music publishing firm, is the duly agreed upon selling agent of the new Shubert publishing concern. The latter will print all the music of the Shubert productions.

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Vol. X. MAY 16. No. 10.

There are fifty-five roll top desks in the
offices proper of the United.

De Witt Young and Sister have been
signed by Weber & Rush for next season.

Rosina Casselli and her midget dogs
will remain here for another year.

The Exposition Four is "trying out"
a new act at Atlantic City this week.

Cheridah Simpson will offer herself for
a few vaudeville engagements during July.

Orville and Frank, the "Risley" act,
have split. Young Frank will become a
jockey.

Jan Kubelik, the violin virtuoso, left for
Australia April 24, sailing from Van-
couver, B. C.

The Meredith Sisters will open in Scot-
land on June 1st with a new act employ-
ing twenty people.

Phil Mills and Bessie Moulton, of the
"High Jinks" company, were married in
Milwaukee last week.

The Tom Jack Trio have completed
their tour of the Orpheum Circuit and
are on the United time.

Griff, the English comedy juggler, re-
turned home on Wednesday. He will like-
ly return here next season.

Jennie Platt, of Gavin, Platt and Peach-
es, has been confined to her home by ill-
ness for the past three weeks.

Eddie Denoyer and the Three Danie
Sisters have made up an act, which is
being booked by The Pat Casey Agency.

The "Sparrow Case" (burlesque) was
re-tried this week in the Supreme Court.
A verdict was expected yesterday (Fri-
day).

Mme. Adelaide Herrmann is building up
a new act, which she will probably take to
Europe shortly. It will run about twenty
minutes.

Norma Seymour has exercised her pre-
rogative regarding a Russian engagement.
Miss Seymour expects to enter vaudeville
here as a single act.

Harry Corson Clarke will tour in a re-
pertoire of plays next season over legiti-
mate time. A route has been booked for
Mr. Clarke by Abe Thalheimer.

Louis Pincus, of The Pat Casey Agency,
will book vaudeville acts at the Gayety,
Philadelphia, during the summer. About
five weekly will be played.

"Superstition," a new sketch by Olive
White, which received its first showing at
Pastor's, has been booked for vaudeville
time on the United Circuits through R. C.
Mudge.

"The Memphis Students," with Abbie
Mitchell, will open at the Fifth Avenue
May 25. The booking was obtained by
The Pat Casey Agency. Butler Boyle has
the act.

A matter of \$250 a week stands between
Nella Bergen and vaudeville. The man-
agers offered \$500 a week for her, but
Miss Bergen refuses to bestir herself for
less than \$750.

Sophie Brandt isn't in vaudeville yet.
She was supposed to have played at the
125th Street Theatre last week, but when
someone heard about the salary someone
countermanded the order.

Mr. and Mrs. Harry Thorne, who played
"An Uptown Flat" at the American Thea-
tre (Morris) last Sunday night, were can-
celed for a week at Syracuse, commencing
Monday, booked through the United.

Rose Berry, "The Girl from Manila," is
a new single act to be presented under the
joint direction of Jules Ruby and Jos.
Lowe. Miss Berry can do anything, from
imitations to a monologue or pianologue.

Louis J. Oberwarth, who has managed
"The 20th Century Maids" for the past
two seasons for "Maury" Kraus, will have
charge of an Empire Circuit (Western
Wheel) production next season.

James E. ("Bluch"), Lucia Cooper and
Company will play their new act "The
Life Saver," at the Gayety, Philadelphia,
next week. It is an expensive produc-
tion, having special scenery and effects.

On May 18, a new vaudeville house,
booked by Sullivan-Considine, will open
at Grand Island, Neb. Seating capacity,
600. Six acts weekly played. F. H.
Michelson is owner; A. Becker, resident
manager.

John Birch, "The Man with the Hats,"
closed his engagement at Hammerstein's
this week after the Monday night perform-
ance, caused by his position on the program
(opening after the intermission). Burt
Earl replaced him.

The "Gibson Girl" number from "The
Belle of Mayfair," which Tom Ryley had
booked through M. S. Bentham, to open in
a Keith-Proctor house on May 25, was sud-
denly postponed this week, with no defi-
nite future date set for its appearance.

Vasco, "The Mad Musician," leaves on
May 19 by the "Kronprinz Wilhelm," and
will open at the Empire, London, on June
1 for eight weeks. Starting August 17
(the opening of the season), Vasco will
play at the Berlin Wintergarten for two
months.

The Weber & Rush vaudeville houses
have closed for the season. Joe Weber,
who has made his headquarters at Sche-
nectady, will be located permanently in
the United offices next year overlooking
Weber & Rush's vaudeville bookings from
that point.

Charlie Harris, "The Gibson Girl," opens
on the Western States time, commencing
with the Pantage's Circuit at Spokane on
June 8. On Easter Sunday, the Harris
Twin Sisters, a young couple playing on
the Harris time exclusively, celebrated
their first birthday.

Alfred Butt, of the Palace, London,
cabled here last week for Gertrude Hoff-
mann. Butt was cabled back that Miss
Hoffmann was in London. Mr. Butt is a
nice little manager, and he's been lucky,
but Butty is commencing to hang around
the box office too much.

Norton and Nicholson will play vaude-
ville again, commencing in the fall. A
few summer engagements may be ac-
cepted. Paul Nicholson traveled this sea-
son in "The Girl Question," while Angie
Norton looked after the new home Mr. and
Mrs. Nicholson purchased.

The Great Lafayette scored a tremen-
dous success at the Pavilion, Glasgow,
Scotland, when he played there. The Glas-
gow papers were enthusiastic and said
Lafayette could be likened to no one
abroad. He gave a forty-five-minute show,
from magic to impersonations of musi-
cians.

C. W. Murphy and Dan Lipton, the
English song writers who wrote "Put Me
Amongst the Girls" and many other mu-

sical hits which have been sung over here,
are in New York, and will remain a couple
of months, making their headquarters with
the publishing house of Francis, Day &
Hunter.

Mabel Carew and Gertrude Hayes will
separate at the close of the present bur-
lesque season by mutual agreement. They
are now members of Miner's "Bohemians."
Miss Hayes will appear with Barney
Gerard's new Western Wheel show, "Fol-
lies of the Day," in an act entitled
Gertrude Hayes and her "Dancing Brick-
tops."

The "Washington Society Girls" closes
its season at the regular ending of the
Western Wheel, next Saturday (May 23).
Manager Lew Watson has re-engaged for
next year's show the Mullin Sisters, Belle
Hunter, Marie Faytelle, Belle Brandon,
Elsie Davis, Guy Lussier, Dorothy Har-
low, Lucille Farwell, and Harry Gracie,
electrician.

Duke Black, treasurer of People's The-
atre, Cincinnati, has been notified by the
Empire Circuit Company, through Col.
James E. Fennessey, that he has been ap-
pointed manager of one of their road
shows, and will take up his new duties
after the close of the Ludlow "Lagoon"
this summer.

The Fifth Avenue program says this
week: "Jesse L. Lasky, the cleverest of
all producers, will present his latest and
best comedy offering, 'The Eight Hoboes,'
next week." That "cleverest of all pro-
ducers" will be much relished by the
others who may attend the theatre—for
there are other producers.

The chances are that the many Ameri-
can acts going to Europe on speculation
will cause a slump in the salary market
abroad after a while. The anxiety of the
newcomers, who arrive without dates, to
appear may bring about slashes of the
fixed charges previously prevailing, with
a disastrous effect upon all American
numbers in future.

Bayard Veillier will make his own pro-
duction of "The Last Inning," having
withdrawn it from the Orpheum Circuit's
Production Department, which had ac-
cepted the piece. Jack Mason will stage
the production, and the bookings will be
obtained by Wesley & Pincus. Thirty
people are in the cast. The first showing
is down for May 25.

Louise Langdon (Bryon and Langdon)
is ill at the Roosevelt Hospital, New York.
Miss Langdon has undergone a couple of
operations, one for appendicitis. She is
recovering, but under the physicians' in-
structions, can not again play before fall.
Bryon and Langdon had their present sea-
son booked up until June 15. They are
routed over the Western time next season,
commencing on August 31.

J. J. Rosenthal, the theatrical manager,
who dabbles in vaudeville but now and
then, and more often once in a while, re-
marked the other day that each time he
finds it necessary to have a variety show,
VARIETY supplies him a bill through its
advertising columns. Mr. Rosenthal said
that on three occasions he had selected
an entire show from the advertisements.

EMPIRE MEETING IN CHICAGO.

Chicago, May 14.

A meeting of the Executive Committee of the Empire Circuit was held at the Auditorium Hotel on Wednesday. James J. Butler, Col. James E. Fennessy, Herman Fehr, Henry Whallen and Rankin D. Jones, the Empire Circuit's attorney, were present.

The pooling scheme was the principal topic. It is said about twenty-five shows will be included. It is expected that about all on the Western Wheel, excepting those belonging to the Miners, Thos. W. Dinkins, William B. Watson and M. M. Thiese, will join.

The pooling matter will be placed in the form of a corporation, with a capital stock of \$1,000, and to be known as "The Empire Circuit's Show Company." It will be incorporated in this State. Mr. Butler will be the president, Mr. Fehr vice-president, and the directors are Messrs. Fennessy, Rife (Geo. W.) and Whallen. The purpose of the company will be given as for the betterment of shows and saving in equipment by co-operation.

One decision of the Executive Committee was that all Western theatres should be beautified and the shows materially strengthened.

The routing of the Western shows for next season will be done under the direction of the Executive Committee. Other details discussed related to matters of a personal or sociable nature.

The prospect for general improvement of the Empire Circuit was made apparent, and the meeting of the Executive Committee seems to have been somewhat in confirmation of the previous reports spreading regarding the intentions of the Western Wheel for next season.

DES MOINES REPLACES ST. JOE.

Chicago, May 14.

The Empire, Des Moines, has been added to the Western Burlesque Wheel, and the shows will play there next season as a week stand under a guarantee. St. Joe will be dropped from the circuit to make the place.

CHICAGO GENERAL HEADQUARTERS.

Chicago, May 14.

The impression here is that the Empire Circuit (Western Burlesque Wheel) will make Chicago its general headquarters very soon.

Most of the shows will organize from here, excepting those that may have to open in or around New York.

GERARD'S OWN SHOW.

Barney Gerard, who for the past three years has been managing burlesque attractions for the Miners, will take his own show over the Empire Circuit (Western Burlesque Wheel) next season.

The Gerard offering to burlesque patrons will be called "Follies of the Day," written by Mr. Gerard, with music composed by Albert Von Tilzer. It will be in two acts, and is a piece Gerard has had stored in his trunk for a year past.

The two acts are respectively named "Town Talk" and "The Big Election." In the first part there will be a miniature revue. Sam Sidman, now engaged for the Shubert summer revue at the Casino, will be Mr. Gerard's principal comedian. West and Williams have also been engaged.

WESTERN WHEEL RUMORS.

Chicago, May 14.

Following the meeting of the Empire Circuit's Executive Committee at the Auditorium, Wednesday, it became rumored that a new Western Burlesque Wheel theatre in Rochester, N. Y., has been planned. The Corinthian in that city now plays Eastern Wheel shows.

It was also rumored that the Miners would be asked to change the policies of the Bowery and People's Theatres, New York; the People's to play burlesque, and the Bowery, Hebrew drama, converting the London also into an Italian theatre. If that occurs, James H. Outin, present manager of the London, will probably take the People's.

The information is not definite, and this is the same rumor which spread at the close of the season last year without eventuating up to now.

There is a report that the Empire Circuit people are figuring with real estate men for a site in the "Loop District" here. The location is not hinted at.

PLIMMER REMAINS INDEPENDENT.

A proposal to have Walter J. Plimmer return to his old position as booking agent for the Empire Circuit Company attractions has fallen through. Mr. Plimmer was invited to join the New York offices of the Western Burlesque Wheel several weeks ago, and after considering this week decided to retain his independent agency. He has already booked some burlesque engagements as an independent.

REBUILDING IN DULUTH.

Although the Metropolitan Opera House, playing Western Burlesque attractions will be torn down shortly, that circuit will retain its stand in Duluth, Minn. The old burlesque house is to be supplanted by a railroad office.

Marshall & Nash, who hold the Duluth franchise of the Empire Circuit, have already taken title to a new site on the principal street of the town and by Fall a new house will be ready for use.

MOTHER RECOMMENDED ACT.

Al Reeves' mother, a gentle, elderly lady, with no ingrained knowledge of the show business, resides in Brooklyn. Recently Mrs. Reeves attended a benefit tendered over in the Baby Borough.

She much enjoyed the performance, and after her return home indited the following letter to Al:

This afternoon I saw a performance, and in it were a couple of young men whom I liked very much. I am writing you to say that perhaps you might make use of them. I am sure they will be satisfactory. They were very good and funny. I don't know where you can find them, but their names are Montgomery and Stone.

VAUDEVILLE IN BURLESQUE HOUSE.

Chicago, May 14.

The Gayety, Milwaukee, will play vaudeville during the summer, commencing May 17. The theatre closed its burlesque season on the Eastern Wheel two weeks ago.

Paul Goudron, of the Sullivan-Considine circuit, is booking the vaudeville.

"ADVANCE AGENT" IN BALANCE.

Chicago, May 14.

Among the innovations to be determined by the Empire Circuit (Western Burlesque Wheel) this summer, will be the probable abolition of "advance agents," or "business managers," who arrange the preliminaries for the shows along the circuit.

The matter came up for discussion at one of the executive meetings, and it is said that a number of the owners of attractions favored the idea, which will be more fully defined and debated at the general meeting to be held on June 17.

The managers say from \$1,500 to \$2,000 can be saved for each show a season, without affecting the patronage.

The plan to be adopted in the event of the movement being passed is simple; the manager of a show will order and send his own paper, hotel list and other details to the manager of the company a week ahead, and on arrival in the city lay out the printing for the house to handle.

This method is to be followed all season, and for the extra work the manager with the show will be endowed with a \$5 weekly raise in salary. The amount saved during the forty weeks, it is estimated, will pay for a part of the equipment or "extras," or used to better the shows: While the report appears authentic, no information as to the possibility of the plan going through has been secured.

BURLESQUE RUMORS THICK.

Cincinnati, May 14.

E. D. Stair, of Stair & Havlin, has been in the city, conferring with Col. J. E. Fennessy. With Mr. Stair was Geo. H. Nicholai, the general manager of the S. & H. chain.

It is said the conference had naught to do with burlesque, all the parties mentioned being interested in the Lyceum and Heuck's Opera House here.

Chicago, May 14.

It was reported here this week that E. D. Stair, of Stair & Havlin, and Richard Hyde, of Hyde & Behman, had an appointment to meet in Chicago last Monday. They did not, however.

There are any quantity of rumors afloat regarding burlesque connections next season.

DRAWING BURLESQUE DATES.

The date for the annual drawings have been set on both the Eastern and Western Burlesque Wheels. The Easterners will gather in Brooklyn June 17 to draw for their opening engagements on the circuit next season, the Western people meeting June 20 in New York.

The Empire Circuit (Western), according to one of its prominent members, will have thirty-nine or forty consecutive weeks to draw for, including three newly built theatres—Schenectady, Brooklyn (Flatbush Avenue) and Williamsburg.

Geo. Fuller Golden was handed a check for \$10,000 the other day by Geo. M. Cohan for an advertisement in Mr. Golden's forthcoming book, "Miladi Vaudeville."

Happy D. Hill is building an amusement park at Morris, Ill. It will be known as Grace Park.

BURLESQUE ON PACIFIC COAST.

The Orpheum Circuit people are about to try an experiment in Los Angeles which may result in the establishment of a burlesque circuit on the Pacific Coast. "Billy" Lytell, who wrote the present vehicle of "The Behman Show," will leave New York early in June with a complete company to put on stock burlesque in the Los Angeles Grand Theatre. Clarence Drowns, the Orpheum's Coast manager, was in New York until a few days ago completing arrangements for the new policy. He left for the West this week.

It has been the custom to play melodrama in the Los Angeles house part of the year, but this season attractions of that sort did not draw well, and in search of a substitute Mr. Drowns hit upon the stock burlesque idea. The scheme has never been thoroughly tried out in Los Angeles, and the Far West is without a burlesque circuit. It has been a pet idea of a number of managers that a "wheel" arrangement in this territory would be a successful enterprise, and if the Los Angeles venture of the Orpheum people succeeds it is possible that other houses will be framed up into a small burlesque wheel with traveling companies for a season of ten weeks or so, with repeats.

Mr. Lytell has signed with the Orpheum people for a year, which time has been fixed as the limit of the experiment. He will secure his principals in New York, traveling to the Western city in time to open the season there the last week in June.

"BEHMAN SHOW" DEAL OFF.

"The Behman Show" will not play on the Madison Square Roof after all this summer unless there is another switch in the arrangements. Jack Singer, the show's manager, imposed a condition before allowing his company to appear at the aerial resort, which Henry Pineus, as one of the Roof's managers, declined to accede to.

The present plan now is to organize a musical comedy company, and a piece is being written for the summer season atop the Garden.

SCORE SOUNDS PHONY, BUT—

Washington, May 14.

"1-0" is the result given out of the baseball game played here last Saturday by the "Bachelor Club" (Eastern Wheel) against the employees of the Gayety Theatre, where the show played. The "Bachelor Club" nine won.

The score sounds "phony," but still it was a game, for these were the players:

"BACHELOR CLUB." GAYETY THEATRE.

F. Peacock, 3d B.
J. Henning, F.
J. Ralph, C.
H. Hawkins, R. F.
E. Williamson, S. S.
A. Pittman, 1st B.
I. Cohen, C. F.
P. Apel, 3d B.
R. Ash, L. F.

King, P.
Havener, C.
Beaugard, R. F.
Dicker, 3d B.
Kaufman, S.
Kelly, 1st B.
Captaine, L. F.
O'Brien, 2d B.
Charles, C. F.

J. Ralph is reported for single run scored. Hits: B. C., 5; G. T., 3. Errors—B. C., 2; G. T., 4. Two-base hit, Ralph. Time: 1 hr. 45 mins.

PICTURES KEEP COLUMBIA OPEN.

Cincinnati, May 14.

The opening of the Grand Opera House with moving pictures and four vaudeville acts for the entertainment will probably cause the Columbia to extend its season at least four weeks, and perhaps as long as the Grand holds a vaudeville act.

PASTOR IN DOUBT.

Tony Pastor, the Vaudeville Dean, is in doubt about his future occupancy of the Fourteenth Street site, where "Pastor's" has become a landmark.

The Tammany Hall building, in which the theatre is located, was rumored this week to be on the market for sale, the organization considering an uptown site for its headquarters.

If it is disposed of, Pastor's will remain but one season more in the present building, when the lease expires. Pending the determination there will be no repairs made in the house this summer, and the only continuous variety theatre in New York City will probably remain open throughout the warm weather, as in the past.

CLIFFORD AND LAMBERT'S PIECE.

Mattie Keene has written "Our Baby," a three-act farce, in which Billy Single Clifford and Maude Lambert will play Southern territory next season as joint stars.

Miss Keene may return to vaudeville then also in a sketch she is now writing.

COMPLAINS AGAINST EXTRAS.

Several of the Empire Circuit (Western Burlesque Wheel) road managers have filed complaints against the present system of charging "extras" in out of town houses. In a recent statement, William B. Watson took exception to the exactions of house managers in this respect, declaring that in one case the extras made the difference to him between a losing and a profitable week.

"In one stand," said Mr. Watson, "I had a list of extras as long as the Brooklyn Bridge. I did the best week there in nearly two months, too, against heavy opposition. The house made money, but I lost.

"I think the house manager should pay for lighting up the front of the theatre—electric signs, etc. The paper in front is enough to let the public know what the attraction is.

"In another stand the travelling managers are relieved of 10 per cent. of the gross on Sunday. They take out 50 per cent. of the company's share. The opposition impose no such exactions, and their travelling managers have a living chance. These details straightened out would result in better shows by encouraging the road managers."

Eastern Wheel road managers are equally frank in their objections to the "extras" system.

MANAGERS CHANGE SHOWS.

Weber & Rush's travelling managers will be shunted about in their show attachments for next season.

Sam Goldie, now with the "Bon Tons," and who says the firm gave him \$500 as a present for the excellent showing made this season with that organization, will take out "The Parisian Widows" in the fall. Frank Abbott, now with the latter troupe, will steer the "Bon Tons." Warren B. Irons will be at the helm of "The Dainty Duchess." Phil Isaac and Benny Harris have not been assigned.

Jenie Jacobs, the agentess, has deferred her visit to England one week. Miss Jacobs will sail May 20 in company with Hill and Whittaker, who have bookings for four years solid on the other side.

VAUDEVILLE AT 14TH STREET.

Since the Fays (John T. and Eva) abandoned the 14th Street Theatre after one week's trial of vaudeville at 50 and 75 cents that theatre has continued with the same policy, except that a cheaper show is now being given with moving pictures in conjunction with the main entertainment. Four vaudeville acts are booked weekly.

On a cursory examination several afternoons this week the new policy seems to have caught on. Well filled houses have been the rule. An admission of 10 cents is charged to the orchestra, with a 5-cent rate for the gallery and 25 cents for box seats.

The vaudeville acts play the whole week while the pictures are changed every other day. Thursday, and Friday nights "amateur" shows are given by Mortimer Kaplan, who is organizing here two "amateur" shows, which he proposes to send on the road.

His scheme is to arrange vaudeville companies for the Family Theatre circuits, sending along a batch of amateurs as an added attraction.

EMPLOYEES' BASEBALL LEAGUE.

Baseball enthusiasts are agitating the organization of a baseball league, membership to be made up of nines from among the employees of the Greater New York vaudeville theatres.

VARIETY has been asked to put the scheme before the theatre employees in an effort to secure a general expression as to the practicability of such an organization. The suggestion is to form a committee, or designate a disinterested party, to act for the league in about the same capacity as the National Commission, which arranges schedules and handles the administration of the National and American leagues.

VARIETY will receive for publication any discussion along these lines.



A "VARIETY" TRIO.

In the above, against the background (composed of California atmosphere and trees) are MILE RIALTO, MISS CURTIS (Canter and Curtis) and MISS NOLDI (Doria Opera Trio).

All are now playing Sullivan-Considine time on the Coast.

The automobile trip of George Evans and Ren Shields to Chicago, commenced at 4:31 A. M. last Thursday, ended at Yonkers, twelve minutes after. A bright light broke up the journey.

"ASSOCIATE MEMBERS" DISCONTINUED.

The women's auxiliary or "Associate Members" of the White Rat, as the women of the profession who joined were known, has been discontinued by the order due to the expense of the legal protection which the White Rat button carried with it, in comparison to the cost of the membership, \$5.

The order has decided it was impossible to maintain this branch for that reason.

SKETCH QUESTION UP AGAIN.

London, May 4.

The prevalence of the sketch in vaudeville is the subject of further indignant discussion here. The comic singers voice their dissatisfaction with the large number of fifteen and thirty minute sketches, which they claim are taking up the time of the shows to the exclusion of the five-minute fraternity of singers.

An American recently arrived comments on the quality of the English sketch in these terms: "They are absolutely puerile as compared to the American style. One now at the Alhambra is called 'Her Princely Betrayer,' which for downright stupidity cannot be beaten. It is so bad they close the show with it at 11 o'clock after the pictures. Written as a tragedy, it is good for a laugh at any time."

STILL AFTER 23RD STREET.

No decision has been arrived at by the Keith-Proctor firm on the proposition made it by the Columbia Amusement Company (Eastern Burlesque Wheel) to lease the 23rd Street Theatre, now operated by K.-P. for moving pictures.

The Eastern Wheel hopes to annex it to its circuit for next season.

RUSH LEAVES FOR EUROPE.

Tuesday, on the "Kronprinzessin Cecilie," Ed F. Rush, of Weber & Rush, left for Europe. He will return on July 10, when the work of placing the six burlesque shows which will be under Mr. Rush's producing direction will start.

Mr. Rush said before leaving that his foreign tour was in the interests of his firm and other Eastern Wheel managers, for whom he would engage foreign acts and chorus girls; also to look after Weber & Rush's newly acquired automobile enterprise, the "Zust" machine. The headquarters are in Italy, whence Mr. Rush will travel.

While on the foreign shores, he will meet by appointment B. Obermayer, and together they will go in quest of material for the burlesque companies.

Mr. Rush said he would occupy the "Imperial suite" on the steamer, and perhaps he did—it's pretty soft being a manager, anyway.

WATSON'S SHOW IN STOCK.

Chicago, May 14.

"Watson's Burlesquers," with W. B. Watson, will play a four weeks stock engagement at the Standard, St. Louis, commencing May 24. The inducements provided by James Butler actuated Watson to accept in preference to stock offers in Philadelphia, Boston and other cities.

Watson himself will appear only in the closing burlesquers. Special features, such as "cake walks," "chorus girls' contests" and "amateur nights" will be given every week.

BARS VARIETY IN DENVER.

Denver, May 14.

Both the Sullivan-Considine theatres in this city (Majestic, Dan S. McCoy, mgr.; Novelty, Bert Pitman, mgr.) have barred VARIETY's correspondent from entrance.

The action taken by Managers McCoy and Pitman is said by both to have been occasioned by the account printed in VARIETY recently of the injuries received at the Novelty by Evan Evans, which confined Evans in a hospital.

Evans relieved the theatre management from liability, and although the account of the occurrence, as printed, is not denied by any party interested, the Sullivan-Considine managers say VARIETY should not have printed it—giving no reason why the story should have been suppressed, but supposedly because Messrs. McCoy and Pitman are Sullivan-Considine managers.

Before entering theatricals, Mr. McCoy is reported to have been a shining political light in Cincinnati, where he was wont to do John J. Ryan's bidding. He did this so well Mr. Ryan, who played a game of his own in vaudeville not so long ago, "took care of McCoy."

Bert Pitman, the manager of the Novelty, is unknown.

DESSAUER'S PROFESSIONAL MATINEE.

Sam Dessauer, who has been having the natives along the line of the Eastern Burlesque Wheel on the anxious seat awaiting the coming of "The Behman Show," struck the big town this week, and started to "pull something."

Mr. Dessauer's press publicity promotion for his show will be a professional matinee at the Murray Hill next Thursday afternoon (May 21), where "The Behmans" play for the week.

There is a general interest along Broadway in this burlesque aggregation, reports having arrived frequently during the season, and the Murray Hill will take on the aspect of a Broadway gathering under a like occasion.

A thousand invitations have been issued by Mr. Dessauer, and no one has been overlooked, from A. L. Erlanger to Jules Ruby.

SYNDICATE FORMED IN SOUTH.

San Antonio, May 14.

There is a rumor afloat here of a syndicate being formed to build vaudeville theatres in Ft. Worth, Dallas and San Antonio in conjunction with some chain of vaudeville houses being operated in the South.

Subscription lists for stock are understood to have been opened, and there seem to be wideawake and energetic people behind the move.

VAUDEVILLE ALL SUMMER.

Sioux City, Ia., May 14.

John A. Schroeder and Wilson Dillon have taken over a lease on the Family Theatre on Fifth Street and will play Sullivan-Considine vaudeville bookings there all summer. This will give the house a monopoly on summer vaudeville, the Orpheum closing for the season May 16th.

Carleton Macy and Maude Hall "tried out" their new piece, "Mayne's Professor," at Keith's, Cleveland, recently. Mr. Macy and his wife may each appear in a sketch next season, as Miss Macy's "The Magpie and the Jay" is still verdant.

NOMINATIONS ON MAY 19.

The nominations for officers of the White Rats of America for the ensuing fiscal year of the order will take place on May 19, which is the date set for the "Special Preliminary Meeting."

The constitution provides that within ten days thereafter, all nominees shall have been named and posted, when tickets will be sent all members, a mail vote taking place. This will end on June 16, and the result announced the following day.

The elective officers, including a "Big Chief," and members of the Board of Trustees whose terms are expiring, will be balloted for, as well as a Board of Directors.

The present board numbers twenty-five, of which Aen Shields is chairman.

KILLED IN AUTO ACCIDENT.

Salt Lake City, May 14.

A well-known artist, Erus Raile, who had been engaged in the circus field for many years, lost his life Monday while speeding in an automobile to keep an engagement.

Mr. Rail had been cautioned against making the attempt, having to maintain a speed of 50 miles an hour for over 25 miles to catch his train out of this city. Just outside the city limits, the automobile struck a large cobble, swerving widely, throwing Rail against a stone wall abutting the road. He died before a physician could be summoned.

"MUSICAL COMPOSITION" DEFINED.

"A musical composition is a rational collocation of sound apart from concepts, reduced to a tangible expression from which the collocation can be reproduced either with or without continuous human intervention."

This is the legal definition of a "musical composition" as expressed in the dissenting opinion of Justice Holmes, of the United States Supreme Court, in the case of White-Smith Musical Company against the Apollo Company.

LES AMATIS.

Portraits of Les Amatis appear on *Variety's* cover design this week. The girl musicians are appearing at the Brooklyn Orpheum, moving over to the Colonial next week. They are recent arrivals to this country from Germany, having played a few weeks in the West previous to their metropolitan engagements.

The girls are pretty and young, surprisingly young in comparison with the degree of their musical accomplishments. In their musical execution they show polish of training that is characteristic of the European schools. American musical critics have declared their command of the piano keyboard well nigh faultless. One of the features of the act is a piano quartet, an four sisters playing on concert grand instruments.

Fraulein Grisele Amatis has a vocal range of three and a half octaves reaching B in altissimo with a clear, pure tone. This is said to be the highest note ever reached. It is two whole tones above Patti's and one above Helen Beach Yaw's topmost reach. She is 20 years old.

Les Amatis belong to a musical family. Their father, news of whose death in Berlin reached this country a few days ago, was prominent as a composer and instructor, and the girls received their musical training at his capable hands.

5,000,000 PROGRAMS.

Five million programs! Take a moment to digest that number, and gauge the exact quantity covered. But five millions of programs will be given away to patrons of the Orpheum Circuit theatres next season in all the prominent cities of the West.

There are about sixteen Orpheum theatres west of Chicago, reaching from El Paso to Portland, and covering the immediate territory from New Orleans to St. Paul. Each program given away registers one paid admission to an Orpheum house. Charles E. Bray, the assistant general manager of the circuit, noted for his conservatism, gave the 5,000,000 figure as the lowest number which would be used.

The programs for next season in the Orpheum theatres will be uniform in size and frontispiece. An artistic design in colors will adorn each title page at every house, and for variety, there will be a number of colored cuts on hand for repeated changes.

The programs will more resemble a souvenir of the theatre than the customary sheet of paper with some print on it which has been the theatrical manner of telling what's on the stage for a long time back.

"Mr. Bray has decided that the Orpheum's programs hereafter shall be pictorial as well as artistic and readable. Illustrations patterned after magazine pages of the stage celebrities will replace the pictures of the girl who wouldn't cleanse her molars, and the other girl, who looked in the mirror for the effect of a new 'straight front.'"

MISSED HUSBAND; HIT SCENERY.

St. Paul, May 14.

A Mrs. Bert Swan while watching her husband, an animal trainer, performing with alligators at the Majestic Theatre here last week, arose in a stage box and fired six shots. All hit the scenery.

When asked for the cause, Mrs. Swan replied she was not shooting at her husband, but at the scenery, and pointed to the drops as evidence.

A panic was averted by the moving picture sheet being unrolled at once. Mrs. Swan was arrested, but on her statement, discharged. She left the city with Swan.

HENDERSON ACQUITTED.

Chicago, May 14.

The case of W. F. Henderson, the vaudeville agent, who was accused of placing two chorus girls at a questionable concert hall in Springfield, Ill., some time ago, has been disposed of in the Criminal Court, and Henderson exonerated.

The evidence introduced by the defense proved that Henderson did not know the character of the place.

Henderson, it is said, will start suit against the State for revoking his license on the grounds that he has been unjustly dealt with, preceding the actual prosecution of the case. His license was annulled at a preliminary hearing in Springfield, at the instigation of the Law and Order League and others.

The Orpheum, Atlanta, Ga., closes tonight (Saturday) for its first season of vaudeville. Weber & Rush, the managers, state it has been a satisfactory opening year. The transportation charges, however, have placed a dent in their elation.

DIDN'T BELIEVE SALARY.

Kansas City, May 14.

The Orpheum did the record business here last week during Vesta Victoria's engagement. The amount of space devoted to her by the press was extraordinarily large for this city.

The English woman's salary, \$2,500, was so much discussed by the papers that a committee of newspaper men was appointed to observe Martin Lehman, the Orpheum's manager, turn over the cash on Saturday night. This the committee did.

Miss Victoria is granted to have proven a convincing and interesting box-office test for Martin Beck's new press bureau, as in each one of the Western houses where Miss Victoria appeared the exploitation has been thoroughly done, and the business phenomenal.

"HACK" STILL POPULAR.

London, May 2.

Georges Hackenschmidt, fresh from his "Gotch-as-Gotch-can" encounter, made his first English return at the Metropolitan last Monday, amid cries of "Hackenschmidt, champion of England, and still champion of the world."

After a bout of two minutes, and another lasting nearly seven, the Russian hove to the footlights, saying: "I am grateful for the kind reception you have given me. I am sorry for what happened in America, and I shall try to regain whatever I have lost. The match with Gotch has taught me one thing, and that is to be prepared."

There is quite a wrestling boom on just now, and Henglers' seems to have struck a bright idea with its circus matinees followed by night shows all wrestling. "Apollo, the ideal athlete," sees that all the wrestling is "on the level."

MANAGER SUED FOR SALARY.

The Legal Protection Department of the White Rats, through its attorney, Denis O'Brien, has commenced legal actions against Frank A. Keeney, the manager, to recover the week's salary alleged to be due The Chadwick Trio and Adamimi and Taylor.

The former act was booked for Keeney's, Brooklyn, while the latter did not play at Keeney's, New Britain, Conn., as booked.

When the resignation of William Grossman, of House, Grossman & Vorhaus, as American counsel for the I. A. L. of Germany goes into effect on May 31, the Rats through Harry Mountford, secretary to the Board of Directors, and who is a member of the I. A. L. Executive Board, will take charge of the legal matters in connection with the foreign order arising over here.

The cases Mr. Mountford passes upon for action will be placed with Mr. O'Brien.

GUS SUN PLANS ADDITION.

Sandusky, O., May 14.

Gus Sun, of the Sun & Murray popular priced Family Theatre Circuit, signed a lease upon a piece of property here last week, to be used as a site for a new vaudeville house next fall. The lease runs for a term of 10 years. Local capital will promote the venture. Plans for a build-

Ben Welch will play in Europe this summer, booked by William Morris.

OBITUARY.

Philadelphia, May 14.

Augustus H. Truean, known as Gus. H. Saville, of the well-known musical team of Bryant and Saville, died at his home in Philadelphia, May 9th, after a short illness.

Mr. Saville while playing at the Marion Theatre, Marion, O., fell on the stage and broke his right leg in two places. He seemed to be improving and was taken to his home on Friday, dying on Saturday of heart disease. Mr. Saville was born at Baltimore, January 25, 1857, and came to Philadelphia when a small boy. He became acquainted with Charles H. Bryant, and they formed a partnership November 14, 1878, appearing as a comedy musical team at Fox's American Theatre, now the Chestnut Street Opera House. They met with success from the start and had their own minstrel company out for a number of seasons. Mr. Saville leaves a widow.

Bryant and Saville were the oldest musical team before the public until Mr. Saville's death.

Isabella Hurd died Friday, May 8, in St. Mark's Hospital, Boston, from an operation for the removal of a tumor. The body was removed to her late home, Glens Falls, N. Y., for burial, which took place on the 11th.

Miss Hurd has been a well known figure in variety for some years, having last played vaudeville as a member of a trio.

John C. Alexander, for twenty years master mechanic of Elitch's Gardens, Denver, Col., died in that city May 4. He officiated for a time in the same capacity at the Orpheum. Mr. Alexander was sixty-five years of age. A widow and several children survive.

George B. Hoyt, formerly of Hoyt and Woller, died May 9 in a Des Moines, Ia., hospital. He was on his way from Denver to his home in New York when he was suddenly taken ill and removed from the train to the hospital. Mrs. Hoyt, who was Bertha Ackermann, of Davenport, Ia., received word of her husband's illness and immediately started for Des Moines. She arrived there the day before Mr. Hoyt passed away. Funeral services were held at Mrs. Hoyt's old home in Davenport.

Several months ago Mr. Hoyt went to Colorado for his health and had decided to give up professional work. When he was taken sick he was on his way to New York to take up a commercial business.

BOOKS A SCOTCHMAN.

Through Wesley & Pincus, the booking was made this week of Geo. S. Melvin, who will play three weeks on the Williams Circuit, opening at the Colonial, June 1.

Frank Jones, the representative of the circuit in Mr. Williams' absence, closed the matter by cable. Mr. Melvin was highly recommended to the agents by an American artist, now abroad.

He sings Scotch songs and dances, having been compared in a measure to Harry Lauder. Melvin's American visit is to "try out" only. Success will bring next season's engagements along with it.

Major Doyle, the Lilliputian monologist, will take another trip over the Western time, starting in July.

ARTISTS' FORUM

Confine your letters to 150 words and write on one side of paper only. Anonymous communications will not be printed. Name of writer must be signed and will be held in strict confidence, if desired.

Boston, May 11.

Editor VARIETY:

Two years ago, my husband, James B. Donovan, conferred on me the title "The Queen of Vaudeville." I have used it constantly ever since in my advertising and billing matter.

In last week's issue of the VARIETY I notice that Mr. Percy Williams confers my title on Miss Irene Franklin.

As it is my advertising title by right of two years' continuous weekly usage and originality of application it occurs to the writer that she has a prior claim on it.

As Mr. Donovan was the first promoter of publicity that gave the title due prominence by conferring the honor on me, I naturally assume that I am consistently entitled to the appellation if for nothing more than advertising purposes.

Rena Arnold,
"The Queen of Vaudeville."
(Donovan and Arnold.)

P. S.—By referring back to a file of VARIETIES for the past eighteen months. A substantiation of my statement may be secured.

Chicago, May 11.

Editor VARIETY:

Would thank you to publish this in VARIETY as a warning to others.

We played The Lyric, Dayton, Ohio, last week, managed by Max Hurtig, who gave his consent (to two Shriners) for us to play our act there one evening, directing them to talk to us about it, as there was "nothing in it" for him.

Meanwhile, Hurtig was running around to us telling how much to ask, saying: "You know, I'm in on it," not mentioning how much.

We played the club and while there Hurtig sent his treasurer over, informing the Shriners to give him the money.

A gentleman on the bill with us objected, so they paid us. The next day we went up to Hurtig's office, telling him we got paid, and asking him how much he wanted. He said "one-half," which was unreasonable, as we never worked a club for less than what we received. We refused, and he wouldn't take what we offered, which was more than reasonable, saying he would keep it out of our salary.

When the treasurer paid us our salary was minus that money, but he wouldn't let us have any until we signed for our full week. Well, the gentleman did not accept his salary and stayed over to fight it, but we could not afford to stay and had to accept the amount offered.

We informed the Shriners what Mr. Hurtig had done, and they said they would have paid him the commission if they had known.

We are two girls, trying to get along in this world, having folks to support besides ourselves, and not having a manager, they tried to do us all they could, knowing we couldn't fight like men.

(Names withheld upon request.)

Brooklyn, May 10.

Editor VARIETY:

To correct a false impression that has gained some credence among some of

my friends in the theatrical profession, would you do me the favor of publishing the following:

About two weeks ago Betts & Fowler, theatrical agents, openly challenged me at the Gotham, Brooklyn, to a "back lifting" contest with Gilman Low, who has been appearing in a "strong man" specialty with "Broadway After Dark."

I immediately accepted it and offered to bet \$500 on the side. When Betts & Fowler saw I meant business, they deliberately "crawled." Not content with doing this, they took it upon themselves to spread the story that Gilman Low had already defeated me in a back lifting contest, and therefore could gain nothing by meeting me again. Now, I would like to tell them I am the same Warren Lincoln Travis who met Gilman Low when he came from Boston under the name of "Wol Manlig" (his own name reversed). At that time I lifted just about twice as much as he did. He requested me as a favor to keep it quiet, so as not to ruin his reputation entirely. Feeling sorry for Mr. Low at the time, and wishing to give him a start, I supplied him with "back lifting" apparatus, and taught him how to undertake a back lift. He professed to appreciate my efforts very much and left town.

Now both himself and his managers go around claiming he beat me badly.

If either can scrape up \$500 I will consent to meet him. If they can't secure the money or are not interested, I would like to take this means of warning them to stop spreading false reports about me.

Warren Lincoln Travis,
(Champion Weight-Lifter of the World and holder of the belt and medal.)

[Since above was written, Mr. Travis met with a serious accident. While experimenting with a "dummy" weight of 3,000 pounds in Brooklyn one day this week, one of the supports slipped before Travis was prepared, it falling upon and pinning him to the ground for fifteen minutes before he was discovered. Travis was removed to the hospital, seriously injured.—Ed.]

May 11.

Editor VARIETY:

In Oscar Wasson's letter he states that his only cause for cancelling us, after we journeyed from Houston, Tex., at our own expense, to Joplin, Mo., was because we played the Lyric, which is his opposition, last September.

We will state for Wasson's benefit the act which Mr. W. F. Keefe sent in our place played the opposition some five or six months previous to their engagement, April 20th, at Wasson's Theatre.

So the strength of his flimsy excuse for cancellation may readily be seen.

Managers of his stamp should be marked. Were there more exposures and less fear on the part of entertainers of making truthful statements, the managers would be more considerate. The artists can be thankful that there are so few of Wasson's calibre, thanks to VARIETY, which gives artists a square deal and where money cuts no figure for printing facts.

Burton and Vass.

RELEASED!!

Jokes and dialogue heard this week around New York City, which were released for general usage about the dates set down.

Will be compiled weekly, and may be utilized for a guide to English and Western acts yet to appear in New York.

"I have sent my wife to the Thousand Islands for a vacation; a week on each island." (*When the first island was discovered.*)

"Don't get a mild cigar; get a strong one, so it won't break in my pocket." (*November 26, 1841.*)

"I read 'Three Weeks' in one day." (*The day after the book appeared.*)

"If you had done it right the first time, you wouldn't have to do it again." (*Date unknown.*)

"Don't think I'm an Irishman because I'm a fool." Also goes for any nationality. (*April 25, 1625: "Hutton's History of the Stage."*)

"Laugh and the world laughs with you; snore and you sleep alone." (*Goodness knows.*)

"I was at a wooden wedding yesterday; two Poles were married." (*621 B. C.*)

"Have you been to Paris, London, Germany, Scotland, Wales, Jail?" (*January 8, 1872.*)

"You can drive a horse to drink, but a pencil must be lead." (*October 5, 1895.*)

"How's your mother-in-law? She's dead. What was the complaint?" No complaint; everybody satisfied." (*The first of the M-I-L stuff.*)

"What is the thinnest thing in shirtwaists you have?" (Coupled.) "Silk stockings may be high, but you are a tall woman." (*Originated in Chicago, '83.*)

RICHARDS SORRY TO LEAVE.

Chris Richards, the eccentric English comedian, is bemoaning his fate this days owing to his being booked ahead for the next three years.

Mr. Richards was recently the recipient of a very flattering offer from Chas. Frohman to play the principal comedy role in one of that manager's musical comedies next season and cabled to England to see if he couldn't postpone his music hall dates over there. Not receiving unanimous assent from the English managers, he is compelled to sail shortly, opening for twenty-five weeks at the London Pavilion early next month.

PARIS' DAILY THEATRICAL PAPER.

Paris, May 4.

The "Comœdia" is a recently published daily sheet, dealing altogether with theatricals. It has already commenced an attack upon the present theatrical offerings which have caused wide comment through the license allowed.

NEW LYRICS.

Youngstown, O., May 14.

The Lyric Theatre Company, operating a circuit of family theatres in the Middle West, has added four new houses to its string. The new stands are located at Lorain, Massillon, Canton, and Alliance, O. This gives the concern about thirty houses playing low price attractions.

Whittle, the ventriloquist, his wife and son (Lloyd) set forth for England on May 21, opening at Bradford on June 1. From there, Whittle goes to the Coliseum, London. They return to New York on August 25.

ILLUSTRATED BILLING.

Mark A. Luescher, manager of the Orpheum Circuit's Press Department, has gotten out illustrated billing matter in the form of posters for the different houses of the Orpheum Circuit, which will be uniform in design in all cities, having spaces in the centre, where the week's bill may be listed.

The usual hangers of the week's shows will carry cuts of the acts, made at the Circuit's expense, and attractive deviation from the formal plain type affairs prevailing for years.

"TROLLEY CAR CIRCUIT" ADDITIONS.

The Electrograph Company, which recently added New Brighton, Staten Island, to its chain of popular priced moving picture and vaudeville theatres in the vicinity of New York, has announced its intention of adding two more houses to the string. They are at Nyack, N. Y., and Providence, R. I.

This is the concern's first venture into New England territory, over which B. F. Keith or his connections has held sway in the moving picture business. The addition of the two towns mentioned gives the Electrograph people control of nine such places, all playing five acts weekly with a moving picture reel between each vaudeville number. The houses are booked through the New York Vaudeville Contracting Company.

Edythe Chappelle (Mrs. Tim McMahon) is playing in "The Pullman Porter Maids" at Hammerstein's this week.

The Roberts Four are now called "Pearl Elaine Roberts and Company." A new one-act comedy is being written for them by Edgar Selden.

LONDON NOTES

London, May 2.

The Camden Theatre, after a week's closure for alterations and repairs, opens next Monday, May 4, for the London Theatre of Varieties (Gibbons). A company with \$100,000 capital has been formed to acquire the Empire, Bristol, from B. Pearce Lucas.—It is rumored Moss-Stoll have bought a site for a house in York.—There is a general shaking up in the Gibbons list of managers; the two Marners have left at Holborn and Putney, and Normand Salmon at Balham. Some changes are also expected in the opposition syndicate halls. "Ginger Girl" Anna Doherty is on early at London Pavilion, following at the Royal Standard and Hammersmith. The Grand Theatre, West Hartlepool, opens May 4 as a music hall under agent Harry Burns.

J. Sachs, of the Johannesburg New Alhambra Music Hall Syndicate, Limited, is in London at Morley's Hotel. One wonders if their new house, which opens in the autumn and seats 1,550, will have any dealings with the Cape Town Tivoli, given up by the Hyman on June 30 next. Their Cape Town bookings will be transferred to Durban, one of the brightest towns in South Africa, on Port Natal harbor, East Coast. Hyman artists will still get off at Cape Town and entrain for Johannesburg direct, two days' run. Their next stand, Durban, will be twelve hours' run, and on closing they will take a boat which commonly makes Cape Town by the Wednesday following, connecting for return to England.

George La Place, a well known comedian of Liverpool, and a man who speaks several languages and is versatile in a way, is about to lose his eyesight entirely, the doctors say. The Benevolent Fund will do its best for him.—The Metropolitan, which closes tonight for repairs, will be several months in reconstruction, and almost rebuilt.

Frederic Mouillot, partner of Walter De Frece and erstwhile best known as a dramatic man, says more people are now going to music halls than ever, but thinks there are too many at that. He thinks the conversion of theatres to music halls has made it better for what theatres remain. He notes that a few years ago London had thirty-three suburban theatres, where now it has thirteen. Music halls have a great advantage in being mostly modern structures. Before the South African war Mr. Mouillot had fourteen theatres, now four. He has turned five theatres to hippodromes, and got out of another five. He says with amusing frankness, "I don't mind acknowledging that I was as nearly 'broke' as a man could be, but I got through with the help of a sudden determination to 'hippo'."

Two very remarkable birds are due at the Hippodrome next Monday, an Indian parakeet called "Cuckoo," and a South American parrot called "Laura," who sustain conversations in English, French and German, and ask and answer questions instead of merely talking by rote.

From now right on through the exhibi-

tion period America bids fair to be much in evidence. At the Palace, Knowles receives a thunderous welcome nightly. Later on he will lecture.—Julian Rose is in a happy environment at the Pavilion, the hall being just large enough to admit of close eye-shot and ear-shot.—Paul Barnes, whose "Good-bye, Dolly, I Must Leave You," got on all the organs here, proves a nimble-tongued raconteur.—Charles Kenna opens May 11 at the Argyle, Birkenhead, a ferry fare from Liverpool.—The Five Mowatts are at Leed's Empire and their London hit is being continued provincially.—Charles T. Aldrich tops Shepherd's Bush Theatre; he has a great following here.—Barton and Ashley bottom the same bill.

The Hippodrome is scoring with "The Volcano." At Croydon the New Royal, dramatic, has turned twice nightly as the Croydon Hippodrome. Croydon is a suburb ten miles from London Bridge and already has the splendid Croydon Empire (Gibbons).

George Bastow, a really unique comedian who has been absent from the halls for a year on account of his health, but is now fully recovered, has just been married at Maidstone to Ruth Lytton.

Some agitation concerning agents is brewing, Richard Warner writes "The Referee," saying that out of the 10 per cent. commission agents must pay from one-quarter to one-half for the privilege of doing business (percentage splitting). He defends the much hated "return commission" clause and says that with his office it is only taken out in the first instance.

Chirgwin runs his pierrot enterprise again this season and will open at Happy Valley, Southend, June 6. Bostock's "Jungle" at Earl's Court will probably be the biggest menagerie we have seen for many a day, though with animals in simulated woods. His department of publicity has already been losing and recapturing animals, London papers taking kindly to the idea.

The Royal County Theatre at Kingston has just announced that it will close soon and run variety till September, after which it will run dramatics till pantomime, after which variety again. This alternating idea is being adopted at many theatres.

Regarding that nuisance—non-confirmation of contracts—Manager J. L. Graydon says the artist's contention is right, and he refers to this clause in his contract form, "In the event of no confirmation of this contract being sent within fourteen days of the date hereof, the artist shall consider his or her signature null and void."

Annie Elliott, of the Elliotts and Savonas, has been married to Edward Saul, of the Ettenas, at Southport.—Mr. Fred Earl's wife has presented him with a daughter.

GERMAN NOTES.

Berlin, April 30.

Circus Schumann closed the season 23rd and opened in Vienna 25th, where it remains about six weeks, then goes to Frankfurt for about a month, then Schevening, the beautiful seaside place near Hague, Holland, where it has a permanent building and does good business.

The Wintergarten is doing good business again after having a dull six weeks. It closes about the middle of June and reopens in August. Its program is the following: Ferry Corwey, musical; The Three Braggs, acrobats; Ada Pagini, violinist; Ivan Tschernoff, animals; John and Louis Boller, cyclists; Selma Braaz, juggler; May de Sousa, American singer; Millman Trio (Americans), wire; Enlonboltas, aerial; Hagedorn's Fountain and pictures.

Circus Sidoli is doing good business at the Crystal Palace, Leipzig. There is a good program, containing some first-class vaudeville turns, which no doubt draws the people.

Pisiuti, the bareback rider, had a nasty fall last Monday during his performance at Circus Sidoli. He was doing a carrying act with his sister when they lost their balance, falling together to the ground. He tried to save the girl, hurt his knee and had to be carried from the ring.

Campbell and Barber are doing a good cycle act. They finished to-day at Ronacher's, Vienna.

Carl Mertens, manager of "Das Programm," is about to resign for a much better position in a different line.

The "Veroan" troupe of cyclists are making a big hit at the Central Theatre, Magdeburg. They go to Geneva, Switzerland, from there.

The weather is growing fine now and the beer gardens are commencing to paint the tables and chairs.

The Artist Lodge has rented the Walhalla Theater for June 13, when a big show will be given, the takings to go to the Poor Fund.

AMERICANS ABROAD.

The Marinelli New York office announces these bookings for Europe the coming summer:

Rock and Fulton open Palace, London, July 6, for two weeks; Tom Nawn and Company, Alhambra, London, in July for eight weeks (sailing from Philadelphia July 11); Okabe Japanese Troupe, Empire, London, June 1 for eight weeks; Hallen and Hayes opened at Empire, Monday, for eight weeks, and "That" Quartet and Capt. George Auger and Company both take up a tour of the Moss-Stoll tour in England during June.

SHOW CLOSSES.

Lexington, Ky., May 14.

The Gem moving picture show which has been conducted on West Main Street for several months has closed its doors and the proprietor, William Myers, has gone back to Indianapolis. Mr. Myers found the field in Lexington too full of the same enterprises.

PARIS NOTES.

By EDWARD G. KENDREW.

Paris, May 4.

Among the halls doing the best business at present appears to be the Apollo, this being a somewhat new establishment with an attractive feature to foreigners. The Apollo is a house where the usual vaudeville program is followed by a dance. The orchestra floor is turned completely over by machinery, the reverse side being a well waxed ballroom flooring. This change is always watched with great interest.

The star number is Mayol, who gives no less than eight songs in a string. The most sensational item is in the wordless play, "La Chair" (The Flesh). This queerly named piece is so called from its situation. The furiously jealous lover is in the act of killing his faithless companion, when she disarms his maniacal passion, as she stands before him, by suddenly throwing open the long gown which envelops her and exposing herself nude before his eyes. The effect of this startling resource is to cause the man to stay his uplifted hand, sink to his knees in sudden penitence and remorse, which enables the woman to escape. The expression "nude" now requires perhaps modification, as owing to the protests of M. Beranger, who is the Paris Anthony Comstock, although much less virulent, the authorities have insisted on a certain amount of drapery being worn.

A rather good story comes from Rome, which recalls the verse of "What's in a name?" A pretty comic singer bears the title of Mary delle Vall, which is so similar in pronunciation to that of the Papal Secretary of State that she has been asked to change it. This Mary has flatly refused to do, stating that she is now well known, and if she is deprived of her proper name she will suffer great prejudice and material loss in obtaining engagements. The police have even interfered, but the chanteuse holds firm, although she suffers somewhat in the delivery of her mail, she receiving some episcopal correspondence while the Cardinal has been recipient of packages of comic ditties sent for Mary to create.

Yvette Guilbert, has given an opinion to a journal as to what she would wish to be if she could live her life over again. The divette wrote: "If I could begin again I should like to be a preacher to the common people—a lay nun! I would found a school of philosophers and teach wisdom and modesty."

A group of vaudeville artists were injured in a tramway accident near Paris on April 22 while returning from a suburban resort, where they had appeared in the open air as actors for cinematograph purposes. They had gone through all sorts of antics for the photographers and sustained all kinds of "fake" accidents, yet when something real did occur the camera was lacking. Victor Welsch, an athlete, whose stage name is Victorius, unfortunately had several ribs fractured—and nothing to show for it.

"The Greeters," a social organization composed of the hotel clerks of New York City, will tender itself a benefit at the Herald Square Theatre on Sunday, May 24.

MOVING PICTURE NEWS AND REVIEWS

MORE FILM CASES FORBIDDEN.

Chicago, May 14.

In reviewing the case brought against the Kleine Optical Co. by the Edison Co., Judge Kohlsaat, in the United States Circuit Court, on Monday ordered that no more similar suits be brought until the one at issue had been passed upon by the court. The case is under advisement by Judge Kohlsaat now.

In the application made before the same Justice by the Kleine Co., petitioning an injunction restraining Edison from bringing a multiplicity of suits under the Edison film patents, argument was postponed for two weeks.

A meeting of the local Film Rental Association members was held at the offices of the Selig Polyscope Co. this week. General business conditions were debated.

FURTHER DISCUSSION OF RATES.

The members of the Film Service Association were all in Chicago this week, attending the court proceedings. Percy L. Waters, treasurer, was not able to leave his business, and was absent from the meetings of the committee in the Western city.

Several conferences were held with the manufacturers. From what could be learned in New York, they had mostly to do with a further discussion of the practice of certain Association members underselling the Buffalo minimum schedule.

It was determined to turn all this business over to the Edison Manufacturing Company, in accordance with a recent Association announcement. It is said that the Association Executive Committee has a mass of evidence against renegade members, and that within a very few days "something will drop."

PATHE RETURNS TO PARIS.

Charles Pathé, of Pathe Frères, returned to Paris last week after a short visit here. During his stay he was instrumental in bringing about a change in the Edison Manufacturers' prices. The presumption is that this move was designed to force a cut in the prices to American exhibitors of foreign films by other makers.

CHICAGO FILM NOTES.

Chicago, May 14.

The Airdome Amusement Company will build an Airdome at Zack and Tampa Streets, Tampa, Fla., for moving picture shows.

A new picture theatre will be opened at 276 State Street by Jones Z. Schaefer.

A new picture show opened in the Hague building, Huntington, Ind., by the Reno Theatre Company.

The old Bijou Theatre, Kalamazoo, Mich., will hereafter be devoted exclusively to moving pictures. John Ebersson is the owner.

A. N. Waters, manager of the Lyric, Greensboro, N. C., has purchased two moving picture shows from J. A. Snider and will operate them in conjunction with the Lyric.

GOVERNMENT CONFISCATES FILM.

Chicago, May 14.

A number of films showing the methods by which counterfeit coins are made have been confiscated by the United States authorities.

The exhibition of such films is considered a violation of the Federal laws covering counterfeiting. It is said a number of the films were taken by secret service men.

PATHE FRERES WIN.

London, May 4.

The action brought by Fred Karno to restrain Pathé Frères, the French firm of moving picture manufacturers, from reproducing Karno's "The Mummified Birds" as a series, has been decided against Karno.

Justice Jelf, of the King's Bench, who handed down the decision, lately attended a special exhibition at the Oxford Music Hall.

"SUNDAY" CASE DECIDED.

The decision of the Appellate Division of the Supreme Court in the moving pictures cases was handed down last week. It gave no new construction to the existing laws, and merely stated that a court of equity had no proper jurisdiction over the police in the matter.

The decision really amounted to a statement that if the police injured a citizen through an unlawful act, the recourse was in a suit for damages.

The present status of the Sunday shows has not been altered by the judicial opinion, but it is improbable injunctions will be issued hereafter restraining the police from interference with theatrical performances.

LUBIN'S DOUBLE POSITION.

There is a good deal of frankly expressed criticism in the moving picture trade at what renters consider the unfair tactics of Sigmund Lubin, the Philadelphia manufacturer. It was recently announced that he was extending the exhibition department of his business by the addition of pretentious houses, and the renters and exhibitors are asking themselves whether the pledge of the Buffalo convention, that manufacturers would stand clear of the exhibition business, has been declared inoperative.

No concerted action against Lubin's encroachments has yet been started, owing partly to the fact that there are other and larger questions pressing the attention of the exhibitor, renter and manufacturer, but it is certain that the Philadelphia man will be called upon in the not distant future to explain his dual position.

TENT SHOW FOR ABROAD.

American moving picture exhibitors will carry the new tent idea abroad next fall, the Southern Moving Picture Company having arranged to take its show into Cuba in September. The outfit begins its road season today in Deep Creek, Va. From there it will move through North Carolina, Maryland, Delaware, Pennsylvania and northern New York. The show is the property of Clark, Abacco & Flynn.

"Suburbanite's Ingenious Alarm."

Unique.

The newest Edison product is another well constructed comedy film. The young business man is shown getting to his office from his suburban home half an hour late to the disgust of his employer. He promises to offend no more, and provides himself with the loudest alarm clock money can buy. But all to no purpose. In desperation he arranges with a friend to work an infallible system. Tying a rope about his wrist he lets the other end down through the window, the friend agreeing to pull upon it until the sleeper comes to the window and announces that he is thoroughly awakened. But instead of the accommodating friend, a wayfaring "souse" discovers the rope dangling from the window. He ties it to a milk wagon, and the late sleeper is dragged through the streets at the tail end of the milkman's chariot. The wagon is stopped after a chase and the suburbanite, badly battered, but determined that he will be on time at the office, proceeds to the city, entering the office at 5 o'clock. The film has a good, up-to-date humorous application, and is very well presented. *Rush.*

"Mother's Crime."

Unique.

This is a Vitagraph product. Why an American concern should feel the necessity of adding to the sum total of gloomy subjects in the market when so many European manufacturers are working to the same end is not easy to understand. There is no excuse for such a thing as "Mother's Crime." The story is trite. A young girl is shown dying in a poverty-stricken hovel, attended only by her aged mother. The doctor and landlord take their last penny, and the old woman is forced to steal to pay for medicine. She is caught and arrested, but word reaches the courtroom that the girl is dying, and the mother is allowed to return to the deathbed. The final scene shows the death of the girl with harrowing realism, and the picture ends with the surrender of the mother to her grief. The effect of the film is guaranteed to kill all cheerfulness on the spot, and give the most invincible optimist a two days' fit of melancholy. *Rush.*

"Natural Voice Talking Pictures."

Company of Seven.

Arcade Theatre, Newark, N. J.

The idea is to have a capable company behind the screen and take up the cue as each character comes in view. The talk is in a natural voice instead of the phonographic device. The company is headed by Stephen Clarkson and Marie Belford, John Killecullen, John Corso, Frank Hutter, Florence Condon and Lillian Dean.

Joe O'Bryan.

The moving picture theatre at Bridgeport, W. Va., is now owned by Tschappot & Hillingsworth.

The Arcadia, Jackson, Tenn., has been secured by J. M. Clark, who will play moving pictures and vaudeville.

ANOTHER FILM BATTLE.

The pending action of the Edison Manufacturing Company against Eberhart Schneider, film maker of 109 East 12th Street, was up for argument in the United States Circuit Court for the Southern District of New York yesterday. This litigation, brought to prevent the manufacture and sale of films by Schneider, has been hanging fire for several years, but now it is apparent that it will be pushed. Schneider's affidavit, placed before the court yesterday, demands some immediate action.

Schneider claims that the Edison people are holding back the determination of the matter at issue and asks that the court proceed immediately to pass upon the points at issue.

Although this does not appear in the papers filed in the Edison vs. Schneider litigation, the defendant (Schneider) claims to have certain patents, which if offered in court might somewhat complicate the tangle of legal issues already raised in the film situation.

He holds letters patent No. 666,306, covering an apparatus for the printing of positive films from negatives by means of an attachment which brings them into exposure to the light with an intermittent motion. He claims that his patent covers the art of the printing machine and declares that all the moving picture positives being printed here and abroad are produced by a printing machine which is in interference with his patent rights.

The Schneider patents are understood to have once been offered to the Edison people for purchase.

Another view of the new complexion which Schneider's action puts on the suit is that he hopes to block the Edison company in their actions against certain independent film users in Chicago, one of whom recently permitted a suit against him to go by default.

The New York man's own explanation is contained in the following excerpt from his affidavit submitted to the court yesterday:

"The Edison Film re-issued patent, which is the one here in suit, relates, as I understand, to negative films. I am a manufacturer of negative films, and also print positives for use in motion picture apparatus, and these positives are sold generally to the trade through the United States. These positive films are produced in printing machines which are intermittently in action. The printing machines are subject of letters patent which I own. The business I have conducted without interruption ever since the suit was brought and for some time previous to its bringing. Until recently the owner of the patent did not bring any suits against users of positive films, being contented to sue the manufacturer of negative films to which the patent relates."

"During the past two months, however, this policy has been changed and a large number of suits have been brought against the theatres wherein positive films were exhibited. Coupled with the bringing of these suits has been an extensive advertisement of them. The bringing of these suits and making of these public announcements tends greatly to injure my trade by frightening the users, who are usually people of limited means, and tends to force them to cease purchasing their films from me and to buy them from Mr. Edison or those affiliated with him."

PARKS AND FAIRS

CIRCUS NEWS.

Chattanooga's Olympia Park opened May 10.

Edgewood Park, Charleston, W. Va., opened on Friday last.

Sans Souci Park, Chicago, opens May 23, under the management of Leonard H. Wolf.

May 17 is the opening date of Oak Summit Park, Evansville, Ind. Charles Sweeton is manager.

Forest Park, Biloxi, Miss., opened May 1 to large crowds. Vaudeville is the principal feature.

Electric Park, Montgomery, Ala., opened May 10. It is operated by the local traction company.

Livingston Park, Jackson, Miss., opened last week. Livermore Park, Maquoketa, Ia., opened May 15.

Mozart Park, Wheeling, W. Va., opened last week, the date having been postponed from May 2.

"Coney Island," the Fillmore Street amusement resort, San Francisco, opened for the season May 2.

William Morris' Chicago office has the booking of vaudeville for the Casino at "White City," Chicago.

H. J. Carson and John Fickle have leased Woodland Park, Hebron, Ind., and will convert it into an amusement resort.

"White City," Toledo, opens under new management this month. The concern which controls the park is known as the White City Company.

The Mid-Western Amusement Company is building an Airdome in Joplin, Mo., at the corner of John and Allen Streets. Seating capacity, 1,200.

"White City," Atlanta, Ga., opened May 4. A skating rink and swimming pool are the additions since last season. A \$10,000 carousel is being completed.

Simpson and Le Comte of New York, have leased the amusement privileges, and secured other concessions at Electric Park, Fort Smith, Ark., which opens May 21.

The Electric Park Amusement Company secured the Arcade equipment at Ferguson Park, Waterloo, Ia., and will move it to Electric Park for the summer.

Ingersoll Park, Des Moines, opens 31. "White City," Memphis, starts the season May 18. Both will play vaudeville, booked through the Western Vaudeville Association.

Vaudeville will be the principal feature at the Lake Michigan Park pavilion, Muskegon, Mich., this summer. A new theatre will also probably be built, according to Frank W. Bryce, manager of the Bijou, and general manager of the Michigan Vaudeville Association.

Glendale Park, Nashville, Tenn., opens in June with vaudeville supplied by Walter J. Plimmer.

Chester Park, Cincinnati, opened for the season May 3. New features this season are "The Tickler," "The Battle Royal," "The Cairo Skating Rink," and "Nut College."

Luna Park, Seattle, is now undergoing many improvements. About \$15,000 will be spent, according to W. Friedenburg, secretary of the Seattle Park Company, which owns the park.

T. W. Shelton, of the Fort Wayne and Springfield Interurban Railway, Decatur, Ind., is organizing a stock company to furnish attractions for the park that is to be built on the line.

G. W. Englebreth, of "Coney Island," Cincinnati, announces the completion of a new \$40,000 summer theatre at the resort. It will open with Bryant's Minstrels and a strong vaudeville bill.

Riverview Park, Chicago, opens May 23. The park has been greatly enlarged and beautified by the addition of architectural and woodland features. The first musical attraction will be Kryn and His Band.

Rocky Glen Park, Moosic, Pa., opens May 30. Valley View Park in Inkerman, Pa., is already open, Alexander's Band having been giving concerts since Easter Sunday. "Luna" Park likewise opens its season on Decoration Day.

Island Park, Easton, Pa., after improvements, opens May 16. The "Pan-American Minstrels" will be the first attraction. D. E. Seguire is again general manager, while ("Whitey") Moritz will be stage manager at the Casino.

The Airdome Company, which will build an open air theatre at Knoxville, Tenn., for this summer, proposes to give the Southern inhabitants one of the most complete edifices of its kind in the city. The place will seat about 1,500 people.

The National Park Amusement Company, a newly organized concern in New York, opens its first amusement place tonight (Saturday), when Island Park, Easton, Pa., begins its season. Walter J. Plimmer booked in the vaudeville attractions.

Sie Hassan Ben Ali is in Europe making up an acrobatic troupe for "Dreamland," Coney Island. It will be composed of Arabs and a motley collection, billed as members of the Arabian bandit Raisul's band. Some of the people collected for the local exhibition have been playing in London.

The Seventh Regiment Band will inaugurate the concert season at "White City," Chicago, to-day (May 16). It is a local organization. Among the new attractions this season are Margaret Johnson, champion female swimmer; Shallmar, Van Vrankin's Equize. Circus. Maxim's Living Pictures, and "The Social Whirl," a new sensational riding device.

Dan Vernon, an old circus agent, died Sunday in Cincinnati, where he had gone to join the John Robinson Shows for the coming season. He was taken ill with typhoid fever shortly after his arrival and did not accompany the show when it left its home city. Vernon was 54 years of age and was born in Morocco, North Africa, the son of a Moroccan government official and an English woman. He came to this country twenty-five years ago and followed the stage as an opera singer, minstrel and actor. Later, he joined the John Robinson Shows and acted as advance agent of that organization for ten years. "Gov." John Robinson met Vernon in New York this spring and learning that he had no plans for this summer invited him to return to his old post.

In Western Pennsylvania nowadays one may see nothing but circus "paper" adorning the dead walls and sides of barns. The Ringling Brothers', Cole Brothers', Hagenbeck-Wallace, Buffalo Bill's and Barnum-Bailey have their opposition brigades operating in that section just now, telling the natives all about the respective attractions.

Meadville, Pa., May 14.

This town is well billed for the Hagenbeck-Wallace and Barnum-Bailey circuses. The first will show here May 25, and "The Big Show" on July 1. Barnum-Bailey's opposition brigade has already come and gone.

After being confined to his home in Jersey City for several weeks by illness, Gil Robinson is now about again.

"The Leamy Ladies," which opened with the Barnum-Bailey Circus at the Madison Square Garden recently, will return to Blackkool, England, in about a week. The act could not play under canvass, owing to the nature of it. Mr. Leamy, the head of the number, is a Syracuse, N. Y., man by birth, and still has relatives in that city.

Buffalo, N. Y., May 14.

Gov. Hughes has been invited to touch the button on the opening night of the Country Circus, that will open at Convention Hall week of June 8. This promises to be one of the largest affairs that have taken place in western New York in some time. The Knights of Pythias will have the circus in charge, and White Tops will have to hustle to compete with the array of circus talent that will appear.

Chicago, May 14.

The American Hippodrome, composed of diversified circus and vaudeville acts, will hold forth at the Coliseum, Chicago, for two weeks beginning December 12. F. M. Barnes, the Chicago agent, is the promoter and general manager of the enterprise. The engagement will be under the auspices of the Mystic Shriners. It is proposed to take the show on the road for twenty weeks, playing all the large cities of the Middle West. The program so far arranged is divided in twelve displays and includes among the acrobatic and equestrian numbers, Orrin Davenport; Emma

Stickney, Kishizuma Japanese Troupe, Wheeler and Rosey, The Larnesses, Ollie Jaxon, James Dutton, Lew Sunlin, Flora Dutton, Mr. and Mrs. Homer Hobson, Mlle. Azora, Orrin and Bedini, Ames and Feathers, Mae Dutton, Ramza and Arno, Prof. Barnum, Nelson Family, Steve and Francis, Flying Alvos.

Five hundred and ninety people are on the payroll of the "101 Ranch" show this year. The equipment, conservatively estimated, is as follows: 372 head of stock, 80 mules for draft work, 18 head of oxen for transport purpose, 80 Indians, 32 bronco riders and 12 cow-girls, 16 head of steers. Twenty-seven cars are required for travel. The canvas covers a seating capacity of 7,000. The show has a span of mules for which \$1,000 has been refused.

"101 Ranch" shows in St. Louis Monday. Already the town has been heavily billed with advance paper announcing the coming of "Buffalo Bill's Wild West" for June 18, and Monday the regular advance carful of bill posters arrives to handle further billing. "101 Ranch" has been billed for a week or more, but the Oklahoma contingent is handicapped more or less by the fact that Arlington has refused to agree to the Billposting Association's rules for this year. In Chicago this action on Arlington's part resulted in the non-appearance of a regularly posted sheet of "101" paper until the closing day of the Ringling show's engagement. It is understood that a complaint has been made on this score to the Association. "101" paper was not "cut out" in St. Louis. Up to date there has been no covering of opposition paper, Buffalo Bill holding the choice stands.

Wheeling, W. Va., May 14.

The Great Hagenbeck-Wallace Shows arrived here Sunday, and showed to two big audiences Monday. There were several hundred people turned away. This was the first circus of the season, and the independents were very lucky in getting here on the only two pleasant days in many weeks. The lot was very soft and had it rained Monday it would have been impossible to move the wagons. All their acts are very good and their trained animals are the best ever seen here. Barnum & Bailey are billed to appear here soon.

The annual clash between the circus advance agents and local Grand Army of the Republic posts over the granting of circus licenses for Decoration Day has been fought in half a dozen cities, with the usual result. The Barnum & Bailey outfit had trouble in Bridgeport, its winter home. The circus men finally won the day, and the show will be given according to its route. The Buffalo Bill show is due in Akron, O., where similar difficulty was experienced. Again the showmen carried their point. The veteran soldiers protest that the presence of a big show in their town interferes with their parade services. Against the opposition of the local militiamen Buffalo Bill has been granted a license for July 4 in Springfield, Mass. The soldiers protested that the Wild West exhibition would interfere with their Independence Day parade.

NEW ACTS NEXT WEEK

Initial Presentation, First Appearance or Reappearance in New York City.

George Primrose, Fifth Avenue.
"Eight Hoboes," Fifth Avenue.
Daly and O'Brien, Pastor's.
Mark and Laura Davis, Pastor's.
Meta Clark, Pastor's.
Prince Ishmadi and Company, Pastor's.
Amy Stanley and "Picks," Henderson's, Coney Island.
Pealson, Goldie and Lee, Henderson's.

Mrs. Annie Yeamans.
Monologue.
12 Mins.; One.
Keeney's.

Those who are given to mourning that the player's is a thankless lot and that forgetfulness by a thoughtless public is the inevitable fate of the entertainer, have but to see "the grand old lady of the stage," who is making a vaudeville reappearance this week, to be convinced of their error. Her warm hearted greeting by the Keeney audience was a fine bit of sentiment. Mrs. Yeaman's monologue is a collection of semi-personal patter, punctuated with little stories and bits of cheerful, confidential philosophy. For all her years (it is whispered Mrs. Yeamans is 72) she is an indefatigable worker, finishing her offering with a song, and a pretty little dance of positively youthful exuberance. Even in the "No. 2" place at Keeney's, Mrs. Yeamans scored a solid success. *Rush.*

Pleasant and Newburg.
"The Undertaker" (Comedy).
18 Mins.; Four (Interior).
Pastor's.

Walter Pleasant and Bijou Newburg are apparently strangers hereabouts. They were on so early in the bill that hardly anybody was present to watch the sketch, "The Undertaker," quite good in parts. An undertaker (Mr. Pleasant) with "white light" instincts has left his place of business for a trip along Broadway. Before leaving, he discarded his sombre garments, resembling a man of lively proclivities in dress. His office boy catches him on the way with a message he is demanded immediately at Miss Society's (Bijou Newburg) apartments. Arriving there, with his business instinct aroused, he gently inquires as to the departed, but only hinting at the coming period of mourning, in view of Miss Society's high spirits, which he finds himself unable to join or understand. Miss Society, who believes he is a noted author, whom her maid was instructed to call by 'phone, to hear the first chapter of a book she is writing, thinks he is non-committal and cold, through the well-known self-consciousness of all authors who drop into the limelight. Dialogue follows until the undertaker, unable to stand the levity longer in the possible presence of a deceased one, abruptly brings the interview to a close by asking if he shall send for "the wagon." The writer of the piece is not given, but it forms a nice sketch, and was capably played, deserving a better position. *Sime.*

Emma Janvier has had her opening date postponed until May 25.

NEW ACTS OF THE WEEK

Cole and Johnson and Company (7).
Comedy Singing Sketch.
23 Mins.; Full Stage.
Colonial.

Certain excerpts from "The Shoo Fly Regiment," in which they have lately been starring, have been thrown together into a loose arrangement for the vaudeville reappearance of the colored pair. The point of chief interest in their present vehicle is that it brings Cole forward in a comedy part again, a distinct improvement over the old severely straight offering. The opening is stretched out somewhat, and this scene could be condensed with profit. Also the presence of six colored girls could be dispensed with advantageously and the comedy passages between the pair "fattened." Johnson's piano playing was very well liked, although his selection was perhaps not the most fortunate. A couple of songs with unlimited "rag" possibilities carried the act through beyond question of success, the fate of the number hanging in the balance up to the time Johnson took his place at the piano. The songs, presumably from the Cole-Johnson musical piece, have a capital "coon" swing and the pair worked them to the limit, even to the use of a small "pick" planted in the gallery, who sang a chorus in a very agreeable voice. The finish is a military march verging toward a "patriotic number," probably a finale from "The Shoo Fly Regiment." It is a stirring air, and the company handled it well, but the uncalled for introduction of the American flag injured the effect. *Rush.*

Phillips and Farlardoux.
"Her First Rehearsal" (Comedy).
22 Mins.; Four (Interior: Parlor).
Pastor's.

"Her First Rehearsal" is not a "bare stage" act, nor is it similar to "Her Last Rehearsal," a sketch in some vogue a few seasons back. Mr. Phillips is an actor in straitened circumstances, who sacrifices his personal pride to obtain the wherewithal necessary for existence. To accomplish this end, he undertakes the tuition of an amateur (Miss Farlardoux), but gives up in disgust, offering to return the money paid for the services to be rendered. The amateur actress agrees that her instructor may hold the payment if he will kiss her, which he does, falling in a faint after the osculatory process, that bringing about the finale. During the piece Mr. Phillips gives impersonations of Joseph Jefferson as "Rip" and Richard Mansfield as "Dr. Jekyll and Mr. Hyde" in his own proper person. Without the aid of costume or character make-up for the resemblance, Mr. Phillips passed very acceptably as "Rip," but his Mansfield imitation could more safely be left to his own creation of the dual personality, Phillips' "Mr. Hyde" being exceptionally well done, but without any familiar marks of Mansfield about it. Miss Farlardoux sang one song, and was grotesquely made up. The sketch could be considerably improved in dialogue and action. On early at Pastor's, no gauge of its reception could be gathered, though the individual merit of Mr. Phillips made itself apparent throughout. *Sime.*

Mary Fermier, William O'Clare and Seth Smith.
"Kerry Courtship" (Comedy).
18 Mins.; Four (Special Set: Exterior).
Pastor's.

The trio are presenting with the permission of Joseph Murphy (on the program), a scene from "Kerry Courtship." It is when Tim O'Ruddy (Mr. O'Clare) asks Patrick Drew (Mr. Smith) for the hand in marriage of his daughter (Miss Fermier). The sketch is nicely set. Mr. O'Clare looks the young Irish happy-go-lucky, singing well a sweet song called "A Toast to Dear Old Erin," written by himself and carrying familiar strains of the popular Irish airs in it. Mr. Smith gave an excellent restrained performance of the elderly Hibernian who became reconciled to the loss of his only daughter, and Miss Fermier as the daughter, while not prominent, fitted in nicely. The sketch is pleasing, and in the proper atmosphere, would be well liked, although the comedy should be brought out more sharply. *Sime.*

Billy "Swede" Hall and Jennie Colborn.
"The Swede and the Happy Girl" (Comedy).
20 Mins.; Four (Interior: Parlor).
Pastor's.

The scene of the sketch introducing Billy "Swede" Hall and Jennie Colborn to metropolitan vaudeville is placed in the parlor of a suite at the Hotel Ryan, Minneapolis. There is a Hotel Ryan in either Minneapolis or St. Paul, but it is doubtful if the hostelry has a more cheerful looking apartment than the setting given at Pastor's this week. The wonder is how it was done. There was a bright fireplace; the walls were decorated with theatrical photos in plenty, with college emblems scattered about, and it was an occasion for the Pastor stage, although the green plush furniture had done duty for all kinds of acts, sentimental, knock-about and others, particularly the settee, which is humped up in the centre from hard usage. "The Swede and the Happy Girl" holds a thread of a story telling of a Swedish coal driver in search of payment for two tons of coal delivered, and who happens in the apartment of a vaudeville artiste in fear of dispossession for non-payment of a two weeks' board bill. She mistaking the Swede for the proprietor in the execution of a practical joke, gives the legitimate excuse for the foundation of the act. Mr. Hall makes something of his Swede. It is a character capable of development as well as the Scottish and Italian types, which of late have grown popular. At one point in detailing his experiences after the manner of a monologist, Hall might have even gone farther with more talk. Miss Colborn, a very pretty girl, plays an actress without exaggeration, much to her credit, and sings a "coon" song excellently in a fashion all her own at the opening. The announcement of it might be clipped; also the "straight" song brought in towards the finale—not logical or of the best in itself—could be replaced with another ragtime number preferably. The act should be shortened at least three minutes. It is a pleasing diversion in the big run of familiar farces about. *Sime.*

Edward Esmunde and Company (3).
"Old Pennypyncher."
20 Mins.; Full Stage (Special Set, Interior).
Keeney's.

It would be difficult to get a descriptive caption properly to describe "Old Pennypyncher." The program calls it a "Christmas fantasy," thereby avoiding making a record as to whether the intention is toward comedy or the dramatic. One is divided in opinion on this point after witnessing the sketch, although at the last minute Mr. Esmunde tries to throw the balance to the comedy side. Up to this time the action had resolved itself into a monologue by the old miser with occasional interruptions by minor characters. The story tells of the reformation of Simeon Pennypyncher, an unmitigated skinflint. It is Christmas eve when John S. Strong comes to bid farewell to his Uncle Simeon, who has just returned from a journey through the snow to evict a cripple, and a widow with seven children who were in arrears with their rent. There is an old clock in the room, around which gathers a curious tradition. When it is wound up the owner must entirely change his nature for five minutes. Each five minutes he reverts to his real self, alternating until the clock stops. As he is then, so he must remain. Nobody had ever wound the clock up before and that's why old Pennypyncher was permitted to pursue his money grasping business without interruption all these years. But it is Christmas Eve and the housemaid, aided and abetted by John, winds the old timepiece up. Immediately the old miser becomes generous. He fairly throws his money away and generosity and good-will fairly ooze through his pores until the first five minutes are over. Then he becomes the miser again, and tries to get his benefactions back. This happens twice before the clock stops. But the last time Pennypyncher is doing a generosity lap, so everybody lived happily after. Aside from the silly device of the clock, the sketch suffers from too much acting. Mr. Esmunde holds the centre of the stage for seventeen minutes without a break and he is acting to the limit of voice and gesture all the time. The sketch has no real climax to look forward to, and before it is half over it begins to weary, a weariness that is increased with each repetition of the miser-philanthropist transfiguration. Genevieve McCloud handled a slavery part very nicely, and Avery Breyer made a manly nephew, while Edward Weitzel, who wrote the sketch, appeared as a supernumerary for a minute or two. *Rush.*

Rayney and Flexmore.
Musical.
16 Mins.; Three.
Pastor's.

Rayney and Flexmore are new probably, and Flexmore is an Englishman. Rayney is an amateur—or he seems like one. The act is musical and acrobatic, besides having hat spinning with Flexmore in clown make-up, first coming on in long toed shoes. Flexmore, the sole comedian, seems capable, but hasn't a well laid out number, nor a capable "straight" to work with him. He will have to try all over again. *Sime.*

(Continued on page 20.)

GRAND THEATRE.

"You would be surprised," said Sam Goldie, manager of the "Bon Tons," playing at the Grand Theatre this week, on last Wednesday evening, "at the number of good-looking and well-dressed girls living in this part of the town. They have your Broadway dames distanced," and Mr. Goldie felt of his face to find whether he had visited the barber that day as two young women calling forth his remarks looked around the lobby.

While Mr. Goldie was gauging his chances, one of the couple, a brunette in a "swell" tailormade, who was accompanied by a swagger blonde, stepped up to the "Bon Tons" manager, presenting her card, reading "Margie Hilton."

Miss Hilton and her companion were the only excitement at the new house on the Eastern Wheel, lately opened under the auspices of the Columbia Amusement Co., although the program says "Rice & Barton Amusement Co., proprietors."

Miss Hilton and Miss Blonde seemed to be greatly interested during the progress of the show in scanning the audience, and that's about the biggest feature at the Grand. The theatre is located on Grand Street, half way between the Bowery and Chrystie Street. Its full name is "Adler's Grand Theatre," and it certainly is "grand" for Grand Street. There is enough gilt decorative material spread over it to ornament ten average houses, and it has been the East Side headquarters of "Yiddish" drama, principally enacted by Mr. Adler.

The audience is "Yiddish" and Italian, mostly, and the greater majority of those present on Wednesday night were seated in the third and fourth balconies, where the admission is ten and five cents respectively.

There is a "Yiddish" special policeman attached to the house, and the chorus girls think he's lovely, while the male principals for diversion draw the officer into an argument during breathing spells.

There is an orderly or someone in authority in each of the balconies, and these officials apparently regulate the applause for encores by signals. One rap of a stick is threatening, but not conclusive. Two raps, sharply given, silences the plaudits, and ends all encores.

Guy Rawson, the principal comedian of the show, claims that the occupants of the top gallery, are mostly pushcart merchants, who have left their places of business to rest for the small price of admission. During the entertainment they talk "shop" upstairs, and the arguments wax hot, sometimes distinguishable in the orchestra.

Grand Street isn't yet educated to burlesque. Some of the "stuff" never goes over the footlights, but the Grand Theatre denizens easily understand tights. Any number involving the display of the figure was assured of considerable applause. They also like singing, but don't grow enthusiastic over dialogue.

In the opening scene of the piece, a hotel office, Ben Pierce, as the clerk, employed a "Yiddish" paper for a moment, but he must have picked the wrong one, for no "riot" ensued. The audience liked Mr. Pierce all the time, from his first ballad to the act in "one," and at the finale, staying with him even unto the "Chorus Girls' Contest," when he assisted Tiny Williams in a "Mechanical Doll" number.

Mr. Pierce is developing into a first class

comedian. Always handling a part well, he is now making himself popular with singing, and his single act caught much applause, especially the final recitation, a play of words on titles, which could have hit the roof only in that house without a protest.

The "Bon Tons" at the tail end of the season show up rather well when compared to some—and a great many—of the burlesque shows which have passed through the city.

Lizette Howe has replaced Gladys Carlyle as "principal boy," although the program neglects to mention it. This is Miss Howe's first week, and she has yet to "work in," but on her appearance in the burlesque Lizette should do if she can sing when grown more accustomed. Anna Kelly sang Miss Carlyle's former song in the afterpiece, and made it very agreeable, but the audience did not care for a "straight" number.

They preferred the "Monkeyland" of Frances Clare's, which received five encores. That's going some for "Monkeyland." Miss Clare has subdued all her affectations, which were marring her work earlier in the season, and her voice seems to have improved greatly. At least, it is more pleasing, though the season's hard usage is against that result.

She was quite the big favorite, and with her large equipment of handsome clothes, splendid facial makeup and spirited endeavors, was entitled to the honors. For wardrobe and makeup there is no soubrette who can overshadow Miss Clare. She is a big burlesque card.

Mr. Rawson is the same unctuous comedian, capable of pulling out a laugh anywhere, and Harry Woods, as the Hebrew, has fitted nicely into his role, while Harvey Green as a "straight" does very well.

The show has been changed but little, and the olio remains the same. Minnie Cooke, as "Mazie, the Girl With the Red Mask," was the big hit of the vaudeville section. Rawson and Clare in "Just Kids" pulled through even, with the top galleries imminently threatening at any moment to break up the quiet, well-devised singing sketch.

The numbers were well received, and although from reports every performance at the Grand Theatre had been likened to an "amateur night," what there was of an audience behaved admirably.

Wednesday evening, the "Chorus Girls' Contest" was held, and Emily Miles won the first prize. But on merit Miss Miles did not deserve it. Somewhat of a handicap was given her through opening, and she had been forgotten at the finish, but on the "line-up," Miss Miles' pretty face won out against all odds. Emily is a very pretty girl, but either Nellie Cartner, who appeared in a graceful and well executed skipping rope dance; Lillian Barker, "The Magnetic Little Blonde," who sang quite well; Anna Kelly, a male impersonator who should take it up as a vocation, and try to strengthen her voice, or Mazie Howard and Etta Goodridge, a "sister" act, much better than many which have appeared in "Wheel" shows this season, outpointed Miss Miles.

Some of the girls played in their show costume, while others dressed for the act. Tiny Williams did a neat little "Mechanical Doll" turn, handled by Mr. Pierce.

Miss Barker was awarded the second prize, and the "sister" act third. For spontaneous applause, and "getting to"

the audience, the Misses Howard and Goodridge were ahead of all the others. *Sime.*

HAMMERSTEIN'S.

Conditions at Hammerstein's this week resemble in a degree those that obtain at the Colonial in the circumstance that pretty heavy comedy values are packed in at the opening of the show, with rather quieter material to bring up the rear. This arrangement, while it was permitted to remain standing at the Colonial, forced a radical change in the frame-up of the bill at the Victoria.

Cecelia Loftus, the headliner was moved up to No. 4 place after the first performance, exchanging positions with Howard and Howard, who were then next to closing. There is no lack of entertainment in Miss Loftus' collection of characterizations, and it is entirely the fault of her selection of subjects that she is not received with quite the degree of warmth by her vaudeville audiences that her cleverness really warrants. She is a bit too fine in her choice for universal appreciation in the varieties. If all her mimicry were pitched in the same rollicking key as her Bert Williams bit, she would have no occasion to step aside for anyone. As it was, the shift was necessary to support the latter end of the show.

The Howard boys in the next to closing place scored strongly. Their singing and talking offering has undergone considerable change since its former metropolitan hearing. Some of the old patter remains, but the pair have worked in a quantity of capital specialty matter that helps them immensely. One of their best bits now is a duet in imitation of a violin and 'cello, admirably done. The parody on "H-a-r-r-i-g-a-n" has turned out to be one of the neatest that local vaudeville audiences have heard, and it won tumultuous applause.

The feature of the show is a new finish to the "Pullman Porter Girls" acts of McMahon and Chappelle. It is a novelty and one of the best closing arrangements yet shown by a girl act, if the McMahon-Chappelle turn may be so termed. In a quick transformation scene a swiftly moving train is shown, with Tim McMahon racing to catch the back platform rail. A motor-driven treadmill keeps him with his outstretched hand just off the objective point until the curtain, when he drags himself breathlessly aboard. A well devised and painted panoramic background in motion gives the effect of speed with unusual realism, but the quality that makes the bit instantly effective is its aptness to the comedy situation that has been skilfully but unobtrusively built up in the preceding dialogue. The situation is neatly established and the well handled mechanical effects do the rest. Edyth Chappelle is back in the act for the first time in several months and gave her wonted smooth, graceful performance. A quantity of extremely effective new material brightens up the passages of conversation in "one."

Edmund Hayes and Company give their old "Piano Mover" sketch without material change. Following upon a bill filled with comedy they did remarkably well, due to the very cleverly drawn character of Spike Hennessy by Mr. Hayes. His wonderfully neat handling of the role robbed even the "mussy" scenes at the

supper table of their offense and made them irresistibly funny.

The Kitabanzai Japs are masters of the gentle art of jockeying their audiences. Their intentional slips are perfectly placed to work up interest and their bits of faking are handled with consummate deftness. There is even a suspicion of conscious effort in their misses at the finish with the pedal juggling. Whether the misses were done with a purpose or not they worked up a vast deal of enthusiasm for the really striking routine of "Risley" work which closes the turn.

The others were Bert Earl, A. O. Duncan, with a quantity of new and timely patter, Mr. and Mrs. Jimmie Barry, and Wood and Lawson who opened the show. *Rush.*

FIFTH AVENUE.

At the Fifth Avenue on Monday evening the bill was ragged in its running during the early portion. There were several waits. After Dan Burke and his "School Girls" had "stalled" for three or four minutes for the setting of "The Operator" to be made, there was a wait of a minute longer, and this following the enforced opening of Ward and Curran in "one" (a ruinous start for them), with Hill and Sylviani, a sensational cycle number to begin the program, together with the tu'penny thrillers in the sketch, looked for all the world at one time as though designed to spoil an excellent reading program.

After a season when roughness and coarseness have been called "comedy," Mr. Burke and his clean, pretty number—a real variety act—blazed forth as what can be done to amuse in vaudeville without degenerating. Burke with his graceful dancing, the capable stage management which continually keeps the skirts of his young women swirling, and the girls themselves, make up as good a vaudeville act from a production point of view as has been seen this season. It is much improved in the smooth running on this return trip. There is one girl, a brunette with an excellent singing voice, and an amount of personality dominating the stage, standing out so prominently the other young women are lost sight of. There isn't a manager or producer in vaudeville who could not secure a valuable point in one way or another from "Dan Burke and His School Girls."

Ward and Curran pulled through well against the handicap with "The Terrible Judge," and they are entitled to any amount of credit for the record. Mr. Ward jockeyed nicely for his short stay in "one" to open, and finished strong in the same position. Mr. Curran caught the applause with the singing, and the act was a real go as "No. 2."

Hill and Sylviani just drove themselves into the audience as the openers. It was a hard position, the act being of too much calibre to have been so placed, but their well executed work forced its merit.

Now that Mr. Hill has found a costume to replace his former tights, he should try to ride the wheel with his coat on, or have a specially made coat for that purpose. It doesn't seem necessary that anyone, excepting when playing a rôle demanding it, should ever remove a coat on the stage, excepting perhaps for business for a second or so.

Hill and Sylviani should as well secure new music if the opening piece on Mon-

day night was their own orchestration. There is no reason why "dumb" acts should not have the latest and liveliest melodies, and sufficient could be carried not to interfere with any other turn.

"The Operator" with its cheap melodramatics, inferior company, "tin pan" locomotive imitation and senseless prattle wasted fifteen valuable minutes. The best thing about the sketch was Jack Wilson's "kidding" of it afterwards.

Jack Wilson and Company were the undeniable hit of the show. Mr. Wilson kidded everything that had gone before him, including "The Love Waltz," and his comedy make-up with a "Merry Widow" headgear carrying a "Teddy Bear" while dressed as a "wench" was almost too funny to have been changed.

Franklyn Batie had to repeat the chorus of "Sweetheart Days" twice, and his good singing was entitled to the recognition, made doubly noticeable following the operatic sketch. Ada Lane played brightly, and the entire act is in fine shape, Mr. Wilson keeping it current with new talk and matter. But if he should depend only on the "kidding" of previous turns, when the program position afforded the opportunity, it would be enough. It is curious that no act has been formed to just support itself by this thing alone.

"The Love Waltz" has shortened its time by taking out a couple of numbers, running now 36 minutes, but it ought to be lessened still further. The piece shows to much better advantage from a distance. Alex Baldwin and Florence Sylvester are entitled to the honors among the principals. The piece might have been built about them.

Perhaps "The Love Waltz" has proven the fallacy of holding a number of this nature, without particular drawing power, at one house for four weeks. The house was by no means filled Monday evening.

With some talk on "flirtation" and a pretty little song, "Germany" (new), Carlin and Otto did very creditably, following the mirth dispelling "Operator," and Barnold's Dog and Monkey Circus following the Wilson gale of laughter and applause put a splendid finish to a bill, the success of which was left hanging in the balance.

Sime.

COLONIAL.

A steady succession of comedy numbers from "No. 2." until well past the intermission gave the two "straight" acts closing the bill an almost impossible task to accomplish. In the arrangement of this week's bill the vaudeville axiom that the laughing values must be held for the latter end of a show seems to have been lost sight of. The wisdom of making shows up on that principle is amply demonstrated, for during the musical act of La Scala Sextet, next to closing, people were constantly moving out. The Casting Dunbars checked the exodus partly, but in a less degree the movement continued to the pictures. The fact that the comedy of the show was over with Eddie Foy's exit undoubtedly contributed to this result. The show would have run off more smoothly with the operatic singers on earlier, and a substantial comedy act in its place.

Following all the other comedy numbers and opening after the intermission besides Kelly and Kent scored roundly. There is never a suspicion of conscious effort about their funniments, and the humor is free from forced gagging. The

talk is bright and fresh, and their method of delivering dialogue ingenious and unstudied. The dance at the finish is a capital performance and the odd prize ring announcement, used as an encore, stands as one of the cleverest little burlesques to be seen in vaudeville.

Eddie Foy followed upon what was probably the laughing hit of the show and his work was cut out for him. His finish has been changed about a hit and the action quickened somewhat throughout. The addition of a burlesque on Alice Lloyd's "mirror effect" and a new closing song aided the comedian immensely, and he left the stage to a really enthusiastic burst of applause.

In the early part, The Musical Craigs did nicely with a pretty act. Some better song could be secured for their second number. The one now in use follows but poorly upon the "rag" arrangement that served excellently for an opening. The woman looks exceedingly well and handles herself gracefully, a detail to which her partner might well give his attention, particularly while at the dulcimer. The medley at the finish gave them a first rate close, and throughout they were called upon for encores frequently.

The comedian of Wynn and Lewis is in the Tom McNaughton class as an original funmaker, whom he strongly resembles both in appearance and method, but the pair lapse at times into obvious gagging. The comedian has no need for "lines" in the sense of written dialogue. His clowning is much funnier than anything he can say. The hat tricks won substantial laughter, and a huge "Merry Widow" confection was a scream.

Al Leech ventured a new joke or two but for the most part his act was an oft repeated tale. His dance and the encore are about the only things in the number that have not outlived their usefulness. The dance particularly is good for as long as Leech wants to use it. The Elinore Sisters won their usual share of attention with "The Actress and the Maid." The give and take of the talk is excellently devised, and the eccentricities of Kate Elinore kept the laughs bubbling.

The members of "La Scala Sextet" seem to think that attention to detail of appearance and dressing and grace of stage presence are unnecessary to a musical offering of such pretention. They give a really enjoyable musical program from the standard operas, but, except that they appear in rather untidy costumes appropriate to their numbers, the matter of stage picture seems to have been utterly neglected.

The Casting Dunbars closed the show, and Cole and Johnson, appearing just before intermission, are under New Acts.

Rush.

SOUTHWEST GOOD FOR "WOOD."

Chicago, May 14.

A new vaudeville theatre, costing \$30,000, is now in course of erection at Oklahoma City by F. M. Full, a local business man. Mr. Full is not actively interested in the show business himself and the property he is building will be managed by his son, E. B. Full, who operates the Odeon, a moving picture theatre, in that city. Three shows a day, at prices ranging from 10 to 50 cents, will be the policy.

Yorke and Adams have booked no further vaudeville time.

Dazie, the dancer, who was ill for a few days early in the week, has recovered.

Flemen and Miller have re-signed with "The Kentucky Belles" for next season.

Abel and Irwin have just received contracts for 30 weeks next season through M. S. Bentham.

Mrs. Cook, of Cook and Myers, is on the sick list, and will be unable to work for some weeks.

Demonio and Belle, having finished the season, will repair to their summer home at Englewood, N. J.

The Circle increased its orchestra admission to \$1.50, commencing this week. Formerly it was \$1.

The Hengler Sisters will come East to play the Percy Williams houses before the summer shall have closed.

The Yamamoto Brothers have been booked by Alf T. Wilson for thirty weeks next season over the United time.

Radford and Winchester sail June 17 to open at the Palace, London. Bookings were arranged through the Marinelli office.

Maurice Goodman, the United attorney, is still allowing the hair on his face to come out. Mr. Goodman believes it is a mustache.

"The Eight Madcaps" from "A Knight for a Day," which closes to-night at Wal-lack's, will play three weeks over the Williams' time.

Mildred and Rouclere's Company have had a route laid out over the legitimate time next season. Twenty people will be carried, and The Marco Twins are to be the headline act.

Blocksom and Burns, the "strong" men, who are now concluding a tour of the Orpheum circuit, have bookings at hand, which, if accepted, will keep them busily playing in the West all summer.

David H. Keith, the vaudeville agent, has formed a partnership with Percy Elkeles, who is from the West, and are now conducting an agency at 102 W. 38th street under the title of Keith & Elkeles.

The Family, Cumberland, Md., closes to-night. The significance of this is that Monday morning or thereabouts, one Jimmie Lee will be back on Broad, the erst-while agent having been engaged this winter as resident manager of that house.

Reich & Plunkett have booked ten acts over the United time for next season. The firm expects to have four small houses supplied with their own bookings commencing in the fall. Two will be theatres formerly under the direction of George Homans.

Lee Harrison and Barney Bernard may "frame up" an act for vaudeville for a

couple of weeks after the closing of "The Soul Kiss" on May 23, where they now are, and before the opening of "The Follies of 1908" on the New York Roof, where they will go for the summer.

"The Lid Lifters" (H. S. Woodhull, manager) closed its season on the Eastern Burlesque Wheel in Cincinnati. The following present members of the organization have been re-engaged for next year: Frank S. Pierce, John W. Jess, Lee Hickman, Arthur Kelly, Hattie Wills, Bessie Baker, May Thorndyke, Lillie Watson, Ethel Norton, Dottie Gibson and Blanche Rose. Mr. Woodhull will have summer headquarters in the Knickerbocker Theatre building.

One result of the success achieved by Julian Rose, the Hebrew impersonator, in England, will be to bring the possibilities of the favor with which a "Hebrew act" may be received by an English audience to the attention of Oswald Stoll, of the Moss-Stoll Tour. For years Mr. Stoll has refused to believe an act of this description could be valuable. He has steadfastly declined to pay American Hebrew acts in proportion to the amount they received at home. Now he must have changed his opinion.

The new controllers of the Keith-Proctor's programs are going after the advertising end of the business quite hard. The programs start off with an attractive cover, and the book is nicely made up, but there is too much space devoted to soliciting of advertisements. We don't know anything about program advertising, but if we did, we wouldn't ask the Keith-Proctor patrons to take the program home, and read the jokes. We would think of a better reason, and if there weren't any, make one—even if we had to stop talking about ourselves and the benefits of advertising in the programs long enough to insert a few half-tones.

The individual billing of artists is a question which will probably have to be adjusted by the managers next season. For artists to bill themselves advertises the house as well, and as the act is an individual attraction, it is good business policy to impress the name on the public through the billboards. The possibility of a small act billing itself over the feature of a program could be avoided by a managerial rule limiting the expenditure for personal billing to a percentage of the weekly salary received, say 15 per cent., with a proviso that a larger amount may be spent by the act through agreement. This would place the individual billing within the province of the manager, and restrain the paid for publicity in accordance with the size of the attraction, from a financial and program standpoint. If the headliner objected because he or she did not wish to spend any money at all for billboard publicity, that would be unfortunate—for the headliner—if the other acts held a reverse idea. Don't shut off the personal billing privilege. It's quite the best thing for everyone concerned that has occurred in a long while, and should have happened years ago. Another important point the managers may depend upon is that any act which can not take care of its billing on the stage will never advertise upon a three-sheet paid for by itself. The act can never make itself upon a billboard—for vaudeville.

KNOW ALL MEN BY THESE PRESENTS:

I am "giving away" the following information: To establish "PRECEDENCE" let it be known that **BARNEY GERARD** will operate his own show over the EMPIRE CIRCUIT (Western Wheel) next season, to be known as

"FOLLIES OF THE DAY"

presenting "TOWN TALK" or "THE BIG ELECTION," book and lyrics by **BARNEY GERARD**, with music by **ALBERT VON TILZER**.

The theme of "TOWN TALK" is "follies of the day," local and national politics, local events, in reality being a "revue." The manuscript was announced in VARIETY for production last season, but didn't materialize. The time is now here. People to be impersonated in "Town Talk" are: **WEBER AND FIELDS** (reunion scene), **DAVID WARFIELD** and **DAVID BELASCO**, **WILLIAM JENNINGS BRYAN** and **THEODORE ROOSEVELT**, **SPEAKER CANNON**, **LOUIS MANN**, **LESLIE CARTER**, **VESTA TILLEY**, **EVA TANGUAY**, and many other notables.

SAM SIDMAN is to impersonate **LEW FIELDS**, **LOUIS MANN**, **DAVE WARFIELD**, and present a dramatic act written by **BARNEY GERARD**. **WEST** and **WILLIAMS** impersonate **WILLIAM JENNINGS BRYAN** and "THE BOSS." Other notable engagements will be announced later.

WANTED: BEST IRISH COMEDIAN AVAILABLE for very strong part. Also 20 of the BEST SHOW GIRLS and 10 PONY GIRLS (6 for act) known as "THE DANCING BRICK TOPS." Long season, good salary, pleasant engagement. Address

BARNEY GERARD, (Room 636), 1402 Broadway, New York City

VARIETY ARTISTS' ROUTES

FOR WEEK MAY 18

WHEN NOT OTHERWISE INDICATED.

(The routes here given, bearing no dates, are from MAY 17 to MAY 24, inclusive, dependent upon the opening and closing dates in different parts of the country. All addresses below are furnished VARIETY by artists. Addresses care managers or agents will not be printed.)

"B. R." or "C. R." in the list indicates the route of the burlesque company or circus named, with which the artist or act is with, and may be found under "BURLESQUE ROUTES" or "CIRCUS ROUTES."

ROUTES FOR THE FOLLOWING WEEK MUST REACH THIS OFFICE NOT LATER THAN WEDNESDAY MORNING TO ENSURE PUBLICATION.

Bishop, Frances, Century Girls, B. R.
Bissett & Scott, Empire, London, Indef.
Bixley, Edgar, Boston Belles, B. R.
Blue Cadets, 51 Hancock, Boston.
Blush, T. E., 3241 Haywood, Denver.
Boorum, Mattie, 154 Clifton Pl., Brooklyn.
Bobker, Henry, 63 Forsyth, N. Y.
Bohannon & Corey, Century Girls, B. R.
Boises, Five, 44 Curtis, Grand Rapids.
Boins, Harry, Majestic, Cincinnati.
Borella, Arthur, Barnum & Bailey, C. R.
Bottamley Troupe, Circo Bell, Mexico.
Bouldon & Quinn, Toms River, N. J.

Bowers, Walters & Crooker

Week May 18, Chase's, Washington.

Bowery Comedy Quartet, 821 Charles, W. Hoboken.
Bowers & Smith, Oliver, Everett, Mass.
Borani & Nevano, 1013 Lincoln, Milwaukee.
Bowen Bros., Lyric, Lincoln, Neb.
Bowen & Florence, City, Brockton, Mass.
Bowen & Fetter, 813 N. Wash., Baltimore.
Bowman Bros., 328 W. 43, N. Y.
Boyce, Lillian, Jolly Girls, B. R.
"Boys in Blue," 240 E. 21, N. Y.
Boyce, Jack, 1553 Broadway, N. Y.
Boyd & Veola, 119 E. 14, N. Y.
Bradford, The, 230 W. 41, N. Y.
Bragg, John D., Treadors, B. R.
Bradus & Derrick, Barnum & Bailey, C. R.
Brady, The, 209 W. 43, N. Y.
Brady & Mahoney, Irwin's Big Show, B. R.
Bradshaw, Chas. H., Orpheum, Salt Lake.
Brigham, Anna R., 25 Grand, Butte.
Brinn, L. B., 23 Haymarket, London, Eng.
Breanen & Riggs, Century Girls, B. R.
Brantford, Tom, Park Hotel, Port Chester, N. Y.
Brays, The, Campbell Bros., C. R.
Brindamour, 1553 Broadway, N. Y.
Brisson, Alex., Barnum & Bailey, C. R.
Britton, Sadie, Coliseum, Burlington, Ia., Indef.
Broad, Billy, 1553 Broadway, N. Y.
Broadway Quartette, Four Huntings Co.
Brobet Trio, Pottsville, Pa.
Brooks & Jeannette, 1602 Madison, N. Y.
Brooks & Vedder, Unique, Minneapolis.
Brown, George, Barnum & Bailey, C. R.
Brown, Jessie, Hanlon's Superba Co.
Brown & Nevano, 4 W. 135, N. Y.
Brooks, Harvey, High Jinks, B. R.
Brooks & Clark, 2464 Paton, Philadelphia.
Brooks, Jeanne, Parisian Widows, B. R.
Brown & Wilmot, 71 Glen, Malden, Mass.
Brown & Wright, 344 W. 45, N. Y.
Browning, Flora, 1553 Broadway, N. Y.
Browning, Mr. & Mrs., Hotel Everett, N. Y.
Browning & Le Van, 895 Caidwell, N. Y.
Bruce, Al., Treadors, B. R.
Bruce, The, 1525 State, Chicago.
Brunettes, Cycling, 231 Cross, Lowell, Mass.
Bryant, May, Boston Belles, B. R.
Bryant & Saville, 2323 N. Bouvier, Phila.

Burke, John & Mae, Orpheum, St. Paul.
Burke & Finn, Keeney's, Brooklyn.
Burton & Brooks, Fair Haven, N. J.
Buckley's Musical, 297 Avenue B, N. Y.
Buckeye Trio, 646 E. Center, Marion, O.
Burdette, Madeline, 212 W. 44, N. Y.
Burke, John P., Flood's Park, Baltimore.
Buckley & La Mar, 119 E. 14, N. Y.
Buckley's Dogs, Ringling Bros., C. R.
Buckeye State Four, 2364 E. 57, Cleveland.
Burns, Young & Vera, Novelty, Stockton.
Burcos & Clara, Barnum & Bailey, C. R.
Burgess, Harvey J., 637 Trenton, Pittsburgh.
Burke, Wm. H., 84 Barstow, Providence.
Burke-Tonguey & Co., 25 Shea's, Buffalo.
Burke & Urdine, 119 E. 14, N. Y.
Burns, Morris & Co., 54 Hermon, Jersey City.
Burns & Robbins, Bijou, Newark, Indef.
Burton & Burton, Fay Foster Co., B. R.
Bunnell, Lillian, 511 W. North, Chicago.
Burton, Matt, 1185 Valencia, San Francisco.
Burton & Shea, 111 7th Ave., N. Y.
Burton & Vass, 25 Haskin, Providence.
Burrows Travers Co., 116 E. 23, N. Y.
Busch & Elliott, 1849 45, Brooklyn.
Bussler, Walter H., Orpha, Madison, Wis., Indef.
Bulla & Raymond, Wash. Society Girls, B. R.
Bulger, Jesse Lee, Empire, Cincinnati.
Burtinos, The, Ringling Bros., C. R.
Busch, Johnny, Jr., & Co., Bijou, Adrian, Mich.
Butley & Lamar, 2319 S. Bonvill, Philadelphia.
Buxton, Chas. C., Crystal, Menasha, Wis., Indef.
Byrd & Vance, Plymouth Hotel, City.
Byrne Golson, Players, Bijou, Green Bay, Wis.
Byron & Langdon, Keith's, Portland.
Byrons' Musical Five, 5138 Indiana, Chicago.

O

Caesar & Co., Frantz, St. Charles Hotel, Chicago.
Callahan & St. George, Empire, Columbus, O.
Cameron & Flanagan, Orpheum, Boston.
Camp, Sheppard, Kentucky Belles, B. R.
Campbell & Only, 1633 Bourbon, New Orleans.
Caldera, A. K., 125 Washington, Hoboken.
Calef & Waldron, 251 W. 92, N. Y.
Calvin, James, Majestic, St. Paul.
Campbell, W. S., Rose Sydel, B. R.

Just to remind you of That Tall, Slender,
Funny Man. In One.

AL GARLETON

Carrillo, Leo, c. o. VARIETY, N. Y.
Carr, Jessie, Treadors, B. R.
Carbrey Bros., Orpheum, Los Angeles.
"Carletta," Haymarket, Chicago.

USE THIS FORM IF YOU HAVE NO ROUTE CARDS

Name _____				
Permanent Address _____				
Temporary " _____				
Week	Theatre	City	State	

CARDS WILL BE MAILED UPON REQUEST

Abel, Geo., & Co., 7th Ave. and 37th, N. Y.
A B O D Girls, 793 Hewett, Pl., Bronx.
Abdallah Bros., Three, 417 E. 14, N. Y.
Abbott, Andrew Co., Star, Monessen, Pa.
Acton & Kloris & Co., 1553 Broadway, N. Y.
Adair & Dolin, Barnum & Bailey, C. R.
Adair, Art, Hagenbeck-Wallace, C. R.
Adams Bros., Imperials, B. R.
Adams B. Kirke & Co., St. Louis Am. Co., Indef.
Adams & Halligan, Bijou, Winnipeg.
Adams & Drew, 27th Century, B. R.
Adams, Mabel, King Edward Hotel, N. Y.
Adelyn, Box 249, Champaign, Ill.
Adler, Harry, Park, Alameda, Cal., Indef.
Agee, John, Ringling Bros., C. R.
Ahearn, Charles, & Vesta, Gayety, Wash., D. C.
Ahearn, The, 290 Colorado, Chicago.
Alabama Comedy Four, 253 W. 38, N. Y.
Albani, 1416 Broadway, N. Y.
Albano & La Brant, Bijou, Norristown, Pa.
Alberto, Barnum & Bailey, C. R.
Alburtus & Millar, Grand Palace, Clapham, Eng.
Aldo & Vannerson, 258 W. 20, N. Y.
All & Peyser, Moon Light Maids, B. R.
Allen, A. D., 92 Market, Newark.
Allen, Eva, Ideals, B. R.
Allen, Jodie, 351 St. Nicholas, N. Y.
Allen, Searle & Violet, Hopkins, Memphis.
Allen, Leon & Bertie, Bijou, Parkersburg, W. Va.
Allison, Mr. & Mrs., Green Room Club, N. Y.
Allister, Harry, 11 Rue Godfrey, Marie, Paris.
Altman, Chas., Fankes Doodle Girls, B. R.
Alpha Trio, Acme, Sacramento.
Alpine Troupe, Cole Bros., C. R.
Alvin, G. O. H., Greensboro, N. O.
Alzona, Zoelifer Trio, 269 Hemlock, Brooklyn.
Alvaretas, Three, Treadors, B. R.
Alvora, Golden Crook, B. R.
Alvord, Ned, Ringling Bros., C. R.
Alvoro Troupe, Ringling Bros., C. R.
American Banjo Four, 1431 Broadway, N. Y.
American Dancers, Six, K. & P., N. Y.
American News Boys Trio, Gem, Newark.
American Trio, 151 13th Ave., Newark.
Amper Electrical, Miss N., Jr., B. R.
Anderson & Ellison, Brigadiers, B. R.
Anderson's Four, Broadway, Middletown, O.
Anderson & Goines, G. O. H., Pittsburgh.
Anderson, Carl, Bowery Burlesquers, B. R.
Angell Sisters, 405 W. New York, Indianapolis.
Apollo Bros., 349 W. 4, N. Y.
Apollo, Orch., Benton Hotel, Benton Harbor, Mich.
Ardo, Ringling Bros., C. R.
Ardo & Eddo, 500 E. 84, N. Y.
Arberg & Wagner, 1412 Tremont, N. Pittsburgh.
Archer, Robert, Jolly Girls, B. R.
Arzonas, The, 148 W. 68, N. Y.
Arlington Four, Hammerstein's, N. Y.
Armstrong, Grace, Globe, Sullivan, Ind.
Arminta & Burke, 385 Comstock, Brunswick.
Armstrong & Verne, 17, Orpheum, Minneapolis.
Arnold, Lucia, Boston Belles, B. R.
Arnot & Gunn, 215 6th Ave., N. Y.
Arthur, W. J., Columbia, Knoxville, Indef.
Atlantic Comedy Four, 129 Stockholm, Brooklyn.
Auberts, Les, 14 Frobel Str. 111, Hamburg, Ger.
Auburn, Three, 335 Beacon, Somerville, Mass.
Avers, The, 410 So. 4, Mt. Vernon, N. Y.
Ager, Capt. Geo., K. & P. 125th St., N. Y.
Anstlin, Claude, 86 No. Clark, Chicago.
Austins, Tossing, 7 Brixton Rd., London, Eng.
Avery & Pearl, 653 Wash. Boul., Chicago.
Ayres, Howard, 520 Ritten, Phila.
Azora, Miss, Barnum & Bailey, C. R.
Baader, La Velle, Galety, Springfield, Ill.
Baker, Nat C., 32 Division, N. Y.
Baker, Chas. B., 73 Morningside, N. Y.
Baker & McIntyre, 3224 Reno, Phila.
Baker Troupe, Ringling Bros., C. R.
Baldwin & Shea, Ashland, Ky.
Balno & Shaw, Hippodrome, N. Y., Indef.
Banks, Breazeale Duo, Orpheum, Oakland.
Banks & Newton, K. & P. 125th St., N. Y.
Banks, Chas., Boston Belles, B. R.
Barnard, 1215 Jefferson, Brooklyn.
Banta Bros., Four, Moonlight Maids, B. R.
Barber & Palmer, Crystal, Jackson, Mich.
Barton, Joe, Bohemians, B. R.
Barrett, Grace, Pat White's Galety Girls, B. R.
Barrett & Belle, Century Girls, B. R.
Barrett, Charles, Moonlight Maids, B. R.
Barrow, Maudie, 46 Gregory, New Haven.
Barnes & Crawford, 436 E. 45, Chicago.
Barry, Katie, 541 W. 158, N. Y.
Barry & Hughes, Poli's, Hartford.
Barry, Tom, Poli's, Hartford.
Barry & Wolford, Keith's, Philadelphia.
Batis, Carl Wm., 6637 Normal, Chicago.
Batro, Eddie, Bolichers, B. R.
Batro & McCue, 819 No. Second, Reading.
Bartlett, Mr. & Mrs. Guy, 353 W. 56, N. Y.
Bartlett, Al., Hunt's Hotel, Chicago.
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Neff, John, Brigadiers, B. R.
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Nella, Nellie & Chapman, 1832 E. Main, Rochester.
Nelson-Farnum Troupe, 3141 Beverly rd., Brklyn.
Nelson, Katherine, 10 Howland, Roxbury, Mass.
Nelson & Egbert, 483 Atlantic, Pittsburg.
Nelson, Tony, Free, Germany.
Netzer, Herman, 308 Rivington, N. Y.
Nevada & Eden, 235 W. 43, N. Y.
Nevados, Four, Barnum & Bailey, C. R.
Newell Sisters, Jolly Girls, B. R.
Newell & Niblo, Hippodrome, Birmingham, Eng.
Newman, Jules, Lady Birds, B. R.
Newsomes, Four, Barnum & Bailey, C. R.
Niblo & Spuecer, Porter's Corner, Saratoga, N. Y.
Nichols & Hogan, 1544 Broadway, Brooklyn.
Nickel, Earl, 545 E. 40, Chicago.
Nicola, Ida, Bohemians, B. R.
Night With the Poets, Chase's, Washington.
"Night on a Houseboat," Orpheum, Brooklyn.
Noble, Billy, 20 Century Malls, B. R.
Noian, Fred, Boston Belles, B. R.
Nolan, Irvan, 415 N. Madison, Peoria, Ill.
Norman's Juggling Six, Temple, Ft. Wayne.
North, Bert, 45 W. 116, N. Y.
Notes, Musical Irwin, Goshen, Ind., indef.
Nugent, Eddie, Trans-Atlantic, B. R.
Nugent, J. C., The Oaks, Canal Dover, O.
Nugent & Miller, Proctor's, Jersey City.

O

O'Brien-Havel, 616 52, Brooklyn.
O'Connell & Golden, Hippodrome, Rochester, N. Y.
Odell & Hart, 2063 Strand, Green Lake, Wash.
Odell & Kinley, 3405 Collingwood, Toledo.
Ogden, Helen, 270 Clybourne, Chicago.
Olivers, Three, Bijou, Quincy, Ill.
Olette, 225 Pacific, Brooklyn.
Omaga, Ollie, Parisian Widows, B. R.
"Onetta," Park Hotel, Port Chester, N. Y.
Onthank & Blanchetto, P. O., Boston, Mass.
Omaw, Gus, Alhambra, Brussels, Bel.
O'Neill & Mack, 823 W. Pratt, Indianapolis.
O'Neill, W. A., Orpheum, Oakland, indef.
Orth & Fern, Orpheum, Los Angeles.
Olfans, Three, 711 Orchard, Chicago.
O'Regan, Box 305, Ottawa, Can.
Orbasany, Irma, Forest Park, Kansas City.
Orloff, Olga, Toreadors, B. R.
O'Rourke & Marie, Merry Makers, B. R.
Otto Bros., 10 Howland, Roxbury, Mass.
Owens, Billie & May, 1421 Adams, N. S., Pitts-

P

Pacheco Family, Barnum & Bailey, C. R.
Pamashaska, Prof., 1937 E. Dauphin, Phila.
Palfrey & Hoffer, 51 Broadway, Providence.
Palmer Sisters, 545 Hart, Brooklyn.
Parisian Grand Opera Co., 636 Lexington, N. Y.
Parks, Dick, 1208 E. 25, Los Angeles.
Patton, Grace, Rollickers, B. R.
Patty Bros., Ringling Bros., C. R.
Paulinetti & Piquo, 242 Franklin, Phila.
Pendletons, The, 135 Pittsburg, New Castle.
Pero & Wilson, 335 Temple, Washington, O.
Pearl, Kathryn, Rollickers, B. R.
Pearl, Rollickers, B. R.
Pederson Bros., Lyric, Terre Haute.
Pelots, The, 161 Westminster, Atlantic City.
Pepper Twins, Lindsay, Ont., Can.
Perkins, David F., 222 Eastern, Portland, Me.
Perkins, Walter E., 208 American Bldg., Seattle.
Perry & White, Miss N. Y., Jr., B. R.
Perry, Clayton, Ideals, B. R.
Petching Bros., Shea's, Toronto.

Biograph

FEATURE FILM

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Released May 20

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Philbrooks & Reynolds, 220 E. 78, N. Y.
Phillips & Farland, 316 Clason, Brooklyn.
Phillips, J. H., 10 W. 132, N. Y.
Phillips Sisters, Majestic, B. R.
Piercy & F. C., 1928 Paterson, Baltimore.
Pike, Lester, Brigadiers, B. R.
Pike, May, Brigadiers, B. R.
Picer, Harry, Grand, Butte.
Polier's Three, 985 Berri, Montreal.
Pollard, Jeanne, World Beaters, B. R.
Posner, Allan H., 436 Central Park W., N. Y.
Potter & Harris, Phillips, Richmond, W. Va.
Powers Bros., 13 Trank, Providence.
Power, Coletta & Co., 1 1/2 Rockville pl., Brooklyn.
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Prampin Trio, 847 W. 40, N. Y.
Price, John R. & Co., 211 E. 14, N. Y.
Prices, The Jolly, Empire, New Glasgow, N. S.
Primrose, Fred., 375 Wallabout, Brooklyn.
Pritakow, Louis, Century Girls, B. R.
Prior & Norris, Scot's, Texarkana, Ark.
Prosit Trio, Ringling Bros., C. R.
Pryors, The, 30 No. Main, Providence.
Psycho, Mlle., Gen. Del., Chicago.
Pucka, Two, Ramona Pk., Grand Rapids.
Pudgie & Emmett, 464 Biewett, Seattle.
Pullen, Louella, 194 Jefferson, Trenton.

Q

Quaker City Quartet, 403 Macon, Brooklyn.
Quigg & Mack, 115 E. 14, N. Y.

R

Radford & Valentine, Oxford, London, Eng.
Rainbow Sisters, Orpheum, Mansfield, O.
Raleigh & Harrington, 233 Winter, Hagerstown.
Raleton & Son, Box 641, Patchogue, L. I., N. Y.
Ramsey Sisters, Bijou, Jackson, Mich.
Rankin, Bobby, O. H., Greenville, O.
Rastus & Banks, Pavilion, Glasgow, Scotland.
Rawls & Von Kaufman, Majestic, Evansville.
Rawson & Claire, Bon Tons, B. R.
Rawson & June, Phoenixia, N. Y.
Raymond, Ruby, Poli's, Scranton.
Raymond & Hall, 6239 Loomis, Chicago.
Raymond & Harper, 6406 Lexington, Cleveland.
Rayno's, Al., Bull Dogs, Sharptown, Ind.
Razars, The, 4508 No. 20, Phila.
Ray, Fred. & Co., Keith's, Phila.
Raymond, Fredericks, 16 E. 88, N. Y.
Raynor, Val., Trans-Atlantic, B. R.
Reded & Hadley, World Beaters, B. R.
Reed & St. John, 454 Manhattan, N. Y.
Redpath's Napanee, Majestic, Chicago.
Regal Trio, 116 W. Washington Pl., N. Y.
Rego, Jimmie, City, New Bedford.
Bedford & Winchester, K. & P. 125th St., N. Y.
Reid Sisters, 53 Broad, Ellsbeth.
Reid, Lillian, & Co., 272 E. 35, Chicago.
Relilly, Johnnie, Olympic, Pk., Chatanooga.

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PARK CIRCUIT
100 BOYLSTON ST.
BOSTON
NOW BOOKING
SUMMER SEASON
10 TO 15 CONTINUOUS WEEKS

NEW ACTS

(Continued from page 13.)

"Ten Dark Knights" (Colored).

Comedy Musical.

22 Mins.; One (7); Full Stage (15).

Keeney's.

The "Knights" pack a whole lot of vaudeville entertainment into their twenty minutes or so. Brass ensembles, plantation melodies, a pretentious "number," and dancing unlimited are strung along on a slight but consistent little situation with a constant by-play of comedy. In its frame-up the act is a capital bit of vaudeville construction. The opening is a big brass number with the "Ten Dark Knights" appearing in gaudy military uniform as a band. One (Jack Smith) appears late, minus his uniform, but bearing the pawn ticket, and for his fall from grace is expelled from the band. Here the comedy commences. The expelled one plots revenge. He dresses as a "voodoo" and after a change to the full stage set where the musicians are enjoying a plantation revel, appears among them in his ghostly attire. This scene resolves itself into a "number" led by Smith, and for a finish there is a general melee of dancing a la "Sunny South." During the opening in "one" Smith does his eccentric dance. There is unlimited variety in the act and it develops a new interest every minute. The fast finish turns it off nicely.

Rush.

Delmar and Delmore.

Acrobatic.

Pastor's.

Delmar and Delmore are a couple of young acrobats who depend to a great extent upon the holding by the teeth of one, while the other performs upon suspensions. Most of the work is done upon the high parallel bars. One trick in particular attracted attention. While the teeth holder was held by his molars from one of the bars, his partner did a hand stand with him. Another was a bicycle upheld by steel rods centered in a mouth-piece from the strong end, while the other rode the wheel. Other tricks could be favorably compared, but the act lacks a finish to the work, and the principals need to be instructed how to obtain best results.

Sime.

Clara Walters.

Dancing and Piano Playing.

14th Street.

Miss Walters, who hails from London, is this week making her first New York appearance as part of the short vaudeville show which occupies the Fourteenth Street

Theatre in conjunction with moving pictures. Hers is an odd specialty—the performance of a rather animated dance executed while playing the piano. This is an interesting feat enough, but makes a pretty light foundation for a single act. The rest of the turn is pieced out with piano imitations and trick playing. Miss Walters might easily frame up a more substantial number, using a partner and making incidental use of her dancing and piano playing.

Rush.

NOTES

Last Sunday while "The Brigadiers" and "Bon Tons" were traveling from Philadelphia to New York, Tim Healy, of the former company, gave Guy Rawson, of the other, something that looked like a gun metal cased watch. Mr. Rawson says Mr. Healy must have fixed the combination on the watch so no one could work it, but still Guy has the watch, and it's great fun for him to unscrew the back every few minutes to see if the time-piece is running.

All the publicity promoters in town have taken a peek at the office in the Orpheum Circuit's suite occupied by Mark A. Luescher, the busy boy with the type-writer of that concern. Mr. Luescher is now located in the offices formerly occupied by Martin Beck. Instead of resembling a "press agent," Mark looks like a bank president when at work. His kin in the mimeographing profession are talking. But Mr. Luescher is turning out the "copy" in great chunks—and it's being printed.

Al Sutherland will leave on the "Amerika" July 2.

The Rooney Sisters have postponed their American time, and secured bookings abroad for another year at an increase of \$100 weekly salary. The girls' appearance before the King of Denmark did the business.

Frank Mayne has signed for the new Shubert revue to be presented at the Casino.

Jack Singer, Cliff Gordon and Bobby North, who own "The Behman Show" (Eastern Wheel), have a five-year partnership agreement.

Charles Mason and Ross Snow have been engaged to take the places of Bickel and Watson in "The Follies of 1907" when it goes out under the management of Jos. Gaite.

THE BIGGEST SURPRISE IN VAUDEVILLE WAS MEIER AND MORA

AT
KEENEY'S, BROOKLYN, LAST WEEK

MR. KEENEY says that MISS MORA is the greatest English character comedienne and eccentric dancer he has ever seen. IMMEDIATELY BOOKED on the SULLIVAN-CONSIDINE CIRCUIT as a

SPECIAL HEADLINE ATTRACTION

Could accept eight weeks only. Sail for Europe August 1. Booked solid until April, 1909.

Gus Edwards Says:

That all of his acts have been booked solid for next season by Martin Beck. The new acts, which will be known as the "Dog Show" and "The Laundry Girl," will be ready about August 1st, and will be booked by the United Booking Office and the Orpheum Circuit. "Some Day, Sweetheart, Some Day," has started at the post and is half way "round the track of success. It looks like another "That's What the Rose Said to Me." My advice is, put it in your act as soon as you get a copy. It will make you, if you sing ballads. WE, the Gus Edwards Music Publishing Company, are the publishers.

P. S.—There is only one real novelty in summer songs, and that is "On the Grand Old Sand."

More P. S.—HERMAN TIMBERG and those "Schoolboys and Girls" will be home next week. Poor Gus.

Russell, Fred., Bowery Burlesquers, B. R.
Russell & Davis, Idle Hour, Atlanta, Indef.
Ryan & Richfield, Proctor's, Newark.
Ryan, Nan, & Co., 1358 Broadway, N. Y.
Ryan & White, 504 E. 163, N. Y.
Ryan, Zorella & Jenkins, Barnum & Bailey, O. B.

S

Sada-Carmen Sisters, Barnum & Bailey, O. B.
Salamonski, E. M., Prof. Barnum & Bailey, O. B.
Sandwina, The, Shea's, Toronto.
Sattler, Chas., Lady Birds, B. R.
Sanford & Darlington, 2422 So. Adler, Phila.
Salvaggi, Five, Miss N. Y., Jr., B. R.
Sampson & Douglas, Crystal, Denver, Indef.
Samson, Doc, Coburn Greater Minstrels.
Sandoz & Lampert, Orientals, B. R.
Santoro & Marlow, Star, McKees Rocks, Pa.
Saxon & Somers, Capitol Hotel, N. Y.
Schade, F., Ringling Bros., C. R.
Schapp, Grover Rollickers, B. R.
Schmidt, George, Alcazar, New Castle, Ind.
Schuster, Milton, Palace, Boston, Indef.
Scott, Edmond, Grand Reno, Nev., Indef.
Scott, Mike, 223 Third, N. Y.
Seabury & Wilkie, 187 Madison, Paterson.
Sears, Wintergarten, Berlin.
Seguin, Wood, Eugenia, 2314 Hollywood, Toledo.
Semon, Chas. F., 25, Orpheum, Boston.
Semon Trio, Revere House, Chicago.
Seymour, O. G. & Co., Orpheum, St. Paul.
Seymour Sisters, 1940 Nicholas, Phila.
Seymour & Neeter, 351 St. Nicholas, N. Y.
Shadle, Frank, Ringling Bros., C. R.
Shannons, Four, Bijou, Superior, Wis.
Sharpe, Dollie, Family, Pottsville, Pa., Indef.
Sharocks, The, 240 Gain, Montreal.
Shaw & Shaw, Hotel Rexford, Boston.
Shaw, Aerial, Ringling Bros., C. R.
Shayne & King, 119 E. 14, N. Y.
Sherman & Fuller, 853 N. 8, Reading, Pa.
Sheer, Bessie, 212 Woodward, Detroit.
Shewbrooke & Berry, Keith's, Boston.
Shipp, Julia, & Edward, Barnum & Bailey, O. B.
Shirhart, Anson, Crystal, Detroit, Indef.
Shoer, Willie, 228 N. Y.
Short, Edwards, 57 Middagh, Brooklyn.
Shrodes, Chas. & Alice, Shea's, Buffalo.
Sie Hasan Ben Ali, Luna Villa, Coney Island.
Simms, The Mystic, Box 369 Dobbs Ferry, N. Y.
Sinnert & Thomas, 120 W. 135, N. Y.
Sloman, Sam, 6111 Quincy, Cleveland.
Sidonne, & Kelle, 424 E. Chicago Ave., Chicago.
Silver Stars, 51 Hanover, Boston.
Simpsons, Musical, 204 E. 52, N. Y.
Six English Belles, Gay Morning Glories, B. R.
Six Girls & Teddy Bear, Temple, Detroit.
Siney's Dogs & Cats, 101 W. 40, N. Y.
Smirl & Kresner, 229 W. 88, N. Y.
Smith & Convey, Trans-Atlantic, B. R.
Smiths, Aerial, Ringling Bros., C. R.

Smith Bros., 66 Hawthorne, Hartford.
Smedley & Arthur Co., 231 W. 35, N. Y.
Smedley & Arthur Co., 158 Arnold, Providence.
Smith, Wm. M., Broadway Gaety Girls, B. R.
Smith & Brown, Morning Glories, B. R.
Smythe, Wm. H., Gay Morning Glories, B. R.
Snyder & Buckley, Keith's, Cleveland.
Sommers & Storke, Ideals, B. R.
Some Quartet, Merry Maidens, B. R.
Sonnett, Annette, City Sports, B. R.
Soper, Bert, Star, Altoona, Pa., Indef.
Souder, Pearl, Ringling Bros., C. R.
Spaulding & Dupree, Box 285, Ossining, N. Y.
Spears, Bert, Melrose, Highlands, Mass.
Spencer, Lloyd, Lyric, Houston, Indef.
Spisael Bros. & Mack, 25, K. & P. 5th Ave., N. Y.
Spooler, Lew H., Empire, B. R.
Sprague & Dixon, Criterion, Savannah, Ga.
Stafford & Stone, 624 W. 139, N. Y.
Stanford, Billy, O. H., Richmond, Ky.
Stanley, B., Barnum & Bailey, O. B.
Stanley, Minna, City Sports, B. R.
Stanley & Sealon, Orpheum, Alberta, Canada, Indef.
Stanton & Muske, 711 Orchard, Chicago.
Starr, Carrie, Brigadiers, B. R.
Sterling, Klitty, & Nelson, 1305 No. 12, Phila.
Sterns, Al., 131 W. 20, N. Y., care of Ward.
Stevens, Leo, Washington Society Girls, B. R.
Stevens, E. J., 135 So. First, Brooklyn.
Stevens & Boehm, 325 E. 14, N. Y.
Stewart, Musical, Bohemians, B. R.
Stewart & Desmond, 147 W. 142, N. Y.
Stewart, Harry, Rose Sydel, B. R.
Stephens, Harry, 242 W. 43, N. Y.
Stickner, Emma, Ringling Bros., C. R.
Stickney, Miss R., Barnum & Bailey, O. B.
Stickney's Pony and Dogs, Hempstead, L. I.
Stickney, Robert, Ringling Bros., C. R.
Stirk & Dan, 238 Hancock, Brooklyn, Mass.
Stoddards, The, Orpheum, Oil City, Pa.
Stone, Wizard, Empire, Liverpool, Eng.
St. Elmo, Leo, 1553 Broadway, N. Y.
St. Onge Bros., 22 Portland, Worcester.
Strickland, E. C., Bijou, Muskegon, Mich.
Stuart & Keeley, 825 College, Indianapolis.
Stuart, J. Frank, 212 No. 9, Philadelphia.
Sturgis, Ida, Imperials, B. R.
Sullivan, W. J., Bijou, Jamestown, N. D., Indef.
Sullivan Bros., 6 So. High, Milford, Mass.
Sully & Phelps, 2329 Bolton, Phila.
Summers & Winters, 2329 Prairie, Chicago.
Sunny South, Hippodrome, London.
Sutcliffe, Frou, Hippodrome, London.
Sweet, Eugene, 25 Cherry, Providence.
Sweeney, John S., 452 Turner, Allentown, Pa.
Swor Bros., 713 W. 62, Chicago.
Sylvor, Barnum & Bailey, O. B.
Sylvan & O'Neal, World Beaters, B. R.
Symonds, Jack, 18 Crystal, Denver.
Symphonia Musical Trio, 26 N. Jefferson, Dayton.

T

Talcots, The, Princess, Cleveland.
Taneau, 10 Central, Brooklyn.
Taneau, Felix & Claxton, 331 E. 93, N. Y.
Tanka, Ringling Bros., C. R.
Tanna, Henderson's, Coney Island.
Taylor, Tell, La Salle, Chicago, Indef.
Tegge & Daniel, 2148 No. Robey, Chicago.
Tempest Trio, 124 Boneau, Jersey City.
"Ten Dark Knights," Proctor's, Utica.
Tennil, Trio, Poll's, Hartford.
Thayer, Joe, Ashmont House, Lynn.
The Quartette, 1553 Broadway, N. Y.
Thomas, David, care of Moyer, Atlanta.
Thompson & Carter, City Sports, B. R.
Thompson, Harry, 112 Covent, Brooklyn.
Thompson Sisters, 3822 Aldine, Chicago.
Thorne, Mr. G. O. H., Syracuse.
Thornton, Geo. A., 1133 Broadway, N. Y.
Thropp, Clara, 18 O. H., Sacramento.
Tiddewinks & Dugan, 503 Hudson, N. Y.
Tierney, Belle, 74 N. Main, Woonsocket, R. I.
Tierney & Odell, 1533 Broadway, N. Y.
Tinney, Frank H., 812 Moore, Philadelphia.
"Ten Dark Knights," Proctor's, Utica.
Tomkins, William, Goldfield, Nev.
Tom Jack Trio, Keith's, Portland.
Togs, Musical, Sydney, N. S.
Trainer & Dale, 1553 Broadway, N. Y.
Travers, Belle, Orientals, B. R.
Trillers, The, 346 E. 20, N. Y.
Troubadours, Three, 222 Pat, Newark.
Truheart & Burke, Flood's Pk., Baltimore.
Truesdell, Mr. & Mrs., 500 W. 150, N. Y.
Troadero Quartet, Dixieland, Jacksonville, Fla.
Trolley Car Trio, Orpheum, Stockton, Cal.
Tully, May, Hammerstein's, N. Y.
Turner, Bert, Lyric, Grand Island, Neb.
Turner, Julius, Ringling Bros., C. R.
Turpin, Ben, 310 E. Superior, Chicago.
Tyce, Lillian, G. O. H., Syracuse.

Ulrich, Fritz, 206 W. 44, N. Y.
Urma Sisters, Barnum & Bailey, C. R.
Usher, Claude & Fannie, Shea's, Buffalo.

V

Vaggas, The 4, Green, Auburn, N. Y.
Valdare & Varro, 175 S. Lake, Aurora, Ill.
Valmore, Mildred, Toreadors, B. R.
Valdore, Bessie, Alhambra, N. Y.
Valoise Bros., 500 Fairfield, Bridgeport.
Valveno & La More, 20, Tacoma, Boston.
Van Eppes, Jack, 15 W. 64, N. Y.
Van Cleve, Denton & Pete, 236 E. 14, N. Y.
Van Dorn & McGill, 241 Howard, Brooklyn.
Van Lee, James, Yankee Doodle Girls, B. R.
Van, Miss M., Ringling Bros., C. R.
Vardaman, 270 W. 39, N. Y.
Variety Quartette, Moonlight Maids, B. R.
Vasco, Empire, London, Eng.
Veda & Quintarow, Globe Hotel, Belaire, O.
Vedmar, The, 749 Amsterdam, N. Y.
Verdi Musical Four, 46 W. 28, N. Y.
Vermette-Carpotte Trio, 451 Breboeuf, Montreal.
Verna Belle, 335 Beum, Somerville, Mass.
Viola & Bro., 123 Montauk, Brooklyn.
Von Dell, Harry, 1553 Broadway, N. Y.
Vynos, The, 306 W. 31, N. Y.

W

Wade & Reynolds, Concord Pk., Natchez, Miss.
Wagner & Gray, 26 Farragut, Chicago.
Wahlund, Tekela Trio, 205 W. 22, N. Y.
Walte, Willie, 2214 Adams, St. Louis.
Waldorf & Mendez, 110 Green, Albany.
Walton, Irving R., Irwin's Majestics, B. R.
Waller & Magill, 102 7th Ave., New York.
Walker, Nella, Orpheum, St. Paul.
Walsh, George, The, B. R.
Walsh-Lynch & Co., Irwin's Big Show, B. R.
Walton, Fred, St. James, L. I., Indef.
Walton, Miss E., Majestic, St. Paul.
Ward & Sheppell, Trocadero, B. R.
Ward, Billy, Myrtle Ave., Brooklyn.
Wards, The, Ringling Bros., C. R.
Warner, Stanley M., 128 W. 112, N. Y.
Watson & Little, 301 W. 118, N. Y.
Watson Sisters, Irwin's Big Show, B. R.
Ward Trio, 640 32, Milwaukee.
Warner & Lakewood, 1553 Broadway, N. Y.
Washer Bros., Oakland, Ky.
Wasburn, Blanche, Broadway Gaety Girls, B. R.
Waterbury Bros. & Tenny, Bennett's, Montreal.
Watson, Jos. K., Rollickers, B. R.
Watson, Sammy, 333 St. Paul, Jersey City.
Webb, Harry L., Beatrice, Neb.
Webb, John L., Brigadiers, B. R.
Webb, Mabel, Pat White's Gaety Girls, B. R.
Webber, John, Broadway Gaety Girls, B. R.
Webster & Carltores, Brooklyn, Mass.
Weed, Roy, 434 Lincoln, Chicago.
Welch & Earl, Majestic, Warsaw, Wis.
Welch, Jas. & Co., 248 Fulton, Buffalo.
Wells, Pauline, Parisian Widows, B. R.
Wenrick & Waldron, 542 Lehigh, Allentown.
Wentworth, Rose, Ringling Bros., C. R.
Wentworth, Vesta & Teddy, 200 Pratt, N. Y.
Werden & Taylor, K. & P. 58th St., N. Y.
West, John A., 161 W. 66, Chicago.
West & Benton, Oak Park, Sacramento, Indef.
Wesley & White, Smith Ave., Corona, L. I.
West, Harry, Washington Society Girls, B. R.
Weston, Sam, 16 E. 111, N. Y.
Weston, Emma, Empire, B. R.
Wheeler Children, 2514 No. 25, Philadelphia.
Whalley & Whalley, Box 202, Fitchburg, Mass.
Wheeler, Little Children, 2514 No. 25, Phila.
Wheeler, The, 1553 Broadway, N. Y.
Wheeler, Bert, 1553 Broadway, N. Y.
Wheeler & Rosey, 15 So. Clark, Chicago.
Whelan & Seary, 1320 Glenwood, Phila.
White, Frank, Brigadiers, B. R.
White Hawk, 750 Westchester, N. Y.
White, Pat, Pat White's Gaety Girls, B. R.
Whitman, Frank, 133 Greenwich, Reading.
White, Ed. B., & Rolla, 25, Alcombe, Phoenix, Ariz.
White, Tom, Lady Birds, B. R.
Whittle, W. E., 143 Hornbrow, Belleville, N. J.
Whitehead, Joe, 408 W. 33, N. Y.
Whitely, James, Trans-Atlantic, B. R.
Wiggins, Joe, Imperials, B. R.
Willard & Bond, Unique, Eau Claire.
Wilbur, Carly, Hippodrome, Liverpool, Eng.
Wilder, Marshall P., 25 No. New Hampshire, Atlantic City.
Williams, Conloy, Littlefield, Conn.
Williams, Cow Boy, Littlefield, Conn.

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HYDE & BEHMAN AMUSEMENT CO.,
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Wanted, Good Vaudeville Acts for Sunday,
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Williams & Force, Orpheum, Canton, O.
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Williams & Mayer, 300 W. 55, N. Y.
Williams, Joe, Jersey Lilies, B. R.
Williams & West, Moon Light Maids, B. R.
Williams & Weston, 208 State, Chicago.
Will & Hassan, Alhambra, N. Y.
Wilson & Doyle, Majestic, Rockford, Ill.
Wilson, Tony, Heloise & Armors Sisters, 1 Prima
rd., Brixton, London, S. E., Eng.
Wilson, Alf. & Mabe, 256 W. 37, N. Y.
Wilson Brothers, Majestic, Chicago.
Wilson, Raleigh, Campbell Bros., C. R.
Wilson, Sam, Moon Light Maids, B. R.
Wincherman, V. F., 201 E. 14, N. Y.
Winchester, Edwin, Lake Cone Pk., Ft. Worth.
Winkler & Kress, 254 W. 38, N. Y.
Winslow, W. D., Barnum & Bailey, C. R.
Winston's Seals, 2416 W. Conz, Richmond.
Wise, Jack, 39th St., Pittsburg.
Wixon & Eaton, Strolling Players Co.
Wood Bros., Academy, Pittsburg.
Wood & Woods, Ringling Bros., C. R.
Wood, Ralph, Lyric, Ft. Smith, Ark., Indef.
Woodford's Animals, Rose Sydel, B. R.
Wolfe & Stevens, Palais, Meriden, Miss.
Wolfe & Vaughan, 610 Third, E. Cedar Rapids, Ia.
Wormser Tots, 502 W. 8, Davenport, Ia.
Woodward, Ed & May, Majestic, Norristown, Pa.
Md.
Wormwood, Prof., Barnum & Bailey, C. R.
World & Kingston, K. & P. 125th St., N. Y.
Work & Over, Cook's, Rochester.
Worthley, Minthorne, 125 Lexington, N. Y.
Wotan, Barnum & Bailey, C. R.
Wright, Bertha, Brigadiers, B. R.
Woulf, Edward, Barnum & Bailey, C. R.
Wulf, Mme. E., Barnum & Bailey, C. R.
Wurnell, Arnold B., White City Rink, Atlanta.
Wynn & Lewis, 1553 Broadway, N. Y.

Y

Yackley & Bunnel, R. F. D. No. 6, Lancaster.
Yaito Duo, 229 W. 38, New York.
Yamamoto Bros., Emerald, Adams Co., O.
Yarick & Lalonde, O. H., Morgantown, Va.
Yelleromes Sisters, Four, Barnum & Bailey, C. R.
Young America Quintette, 154 Clifton Pl., B'klyn.
Young & De Vole, 8 Lower 5, Evansville.
Young & Brooks, Suffern, N. Y.
Young & Manning, 2130 Grant, Denver.
Young, Ollie, & Bros., 58 Chittenden, Columbus.
Youtucky, Prince, Barnum & Bailey, C. R.

Z

Zamloch & Co., Bijou, Superior, Wis.
Zanziga, The, Alhambra, London, Eng.
Zaras, 4, 104 W. 40, New York.

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Week of May 11—Alhambra, New York
Week of May 18—Colonial Theatre, New York

Address as above or care VARIETY, New York

NOTICE

I desire to make public the fact that my act is the result of ideas that originated with, were thought out and put into practical order entirely by my associate and myself. It is not a copy of any other act, or a collection of stolen ideas. I have not adopted any special feature belonging to any other animal act. To produce something unique and original was my aim. Particular attention is directed to one of the features that enters largely into the makeup of my performance, namely, the AUTOMOBILE, a feature which seems to be especially tempting to the proprietors of a number of other animal shows. The IDEA of the AUTOMOBILE as a practical stage prop, and its application to an animal act is mine, and originated by me in a strictly legitimate way in the spring of 1901. The car was built and made practical by my associate, and introduced by me at the Empire Theatre, Liverpool, England, Aug. 3d, 1903, my debut in my present act. There was not

at that time any similar stage device in existence, and any other person claiming to be the originator is an impostor, and the efforts of others to introduce an automobile into their acts is simply a glaring exhibition of daylight thieving.

The size, shape, motive power, method of guiding and controlling the car are mere details, and have nothing to do with the idea. The idea must come first. The idea of making an automobile practical as a stage prop, and applying it to an animal act is mine, and all the work and effects I am getting out of it are in all justice my own property.

I beg to call the attention of the entire profession to the efforts of those seeking to deprive me of the benefits of ideas which, in working out successfully, I have been to great expense in money, time and labor.

ROSINA CASSELLI.

Zasell & Vernon Co., 141 E. 15, N. Y.
Zech & Zech, Wheelers, C. R.
Zeda, H. L., 211 E. 14, N. Y.
Zemo, Zemo Troupe, 671 Smith, St. Paul.
Zeno, Bob, 809 N. Wood, Chicago.
Ziegler, N. C., Columbia, Knoxville, Indef.
Zimmerman, Al., Empire, B. R.
Zimmer, John, Empire, San Francisco, Indef.
Zobedi, Fred, Bennett's, Montreal.
Zouboulakis, Jno., Phillips, Richmond, Ind.

ROUTES RECEIVED TOO LATE FOR CLASSIFICATION

Araki's Troupe, Skating Rink, Crisfield.
Armstrong & Levering, Novelty, Topeka.
Bander La Velle Trio, Fountain Ferry Park, Louisville.
Barber & Palmer, Crystal, Jackson, Miss.
Barry & Wolford, K. & P., 125th St., N. Y.
Benton, Lew, 229 W. 38, N. Y.
Booth, Gordon Trio, Lyric, Waco, Tex.
Burton & Vasa, Majestic, Lafayette, Ind.
Burton, Hughes & Burton, Star, New Kensington, Pa.
Byers & Hermann, Keith's, Phila.
Cain Sisters, Empire, Youngstown, O., Indef.
Cole & Coleman, care Cavanaugh & Welsh, Springfield.
Cooper, Jas. E., & Lucia, Gayety, Phila.
D'Arville Sisters, Midland, Ft. Dodge, Ia.
Dean & Price, Bijou, Muskegon, Mich.
Elmore & Ray, Nuts, Cadillac, Mich.
Espe, Dutton & Espe, 25, Howard, Boston.
Fiddler & Shelton, Keith's, Cleveland.
Foy Bros., Grand, Circo Bell, Mexico, Indef.
Freeman Bros., Jolly Girls, B. R.
Gaffney Girls, Lexington, Ky.
Gehan & Spencer, Pantages', Spokane.
Goldsmith & Hoppe, Alhambra, N. Y.
Graham & Lawrence, Pastime, Boston.
Hallbacks, The, Pike, Canal Dover, O.
Hyde, Mr. & Mrs. Robt., Camden, Camden, N. J.
Jewette, Hayes & Lind, King Edward, Halifax, N. S.
King, Mason, Theatrical, Toronto.
Lafay Bros., 25, Lyric, Dayton, O.
Lewis, Mr. & Mrs. Ralph, Spokane, Wash.
Luciers, Musical, Young's, Atlantic City.
Martin & Crouch, Novelty, Denver.
Palmer, T. P., Novelty, Denver.
Morton, Phil, National, Steubenville, O.
Pauli & Healy, Pantages', Spokane.
Raymond & Hess, Pastor's, N. Y.
Rome, Mayo & Joliet, 229 W. 38, N. Y.
Sabine & Mlle. Vera, 737 De Kalb, Brooklyn.
Steinert, Thomas Trio, Atlantic Garden, N. Y.
Tyroleans, Rainier's, Franz, The Oaks, Portland.
Viola & Engel, Auditorium, York, Pa.
West Sisters, O. H., Lockport, N. Y.

BURLESQUE ROUTES

WEEK MAY 18.

When not otherwise indicated, "L. O." after show indicates it is laying off.

The route below is as correct as possible to secure at this date, due to lateness of season. All regular Wheel Shows not listed have closed.

Americans, Lyceum, Washington.
Avenue Girls, Shubert, Newark.
Behman Show, Murray Hill, New York.
Bon Tons, Waldman's, Newark.
Boston Belles, Gayety, St. Louis.
Bohemians, 18-21, Indianapolis; 22-24, Terre Haute.
Bowery Burlesquers, Gayety, Toronto.
Broadway Gaiety Girls, 18-21, Evansville; L. O.; 25, Folly, Chicago.
California Girls, Imperial, Providence.
Century Girls, 18-21, Terre Haute; 22-24, Indianapolis.
Champagne Girls, Star, St. Paul.
Cherry Sports, Empire, Toledo.
Cherry Blossoms, Folly, Chicago.
Colonial Belles, Eighth Avenue, New York.
Crackerjacks, 18-21, Albany; 22-24, Holyoke.
Cosy Corner Girls, London, New York.
Dainty Duchesses, Gayety, Detroit.
Dreamlands, Star, Cleveland.
Empire Show, Theatre Royal, Montreal.
Fay Foster, 18-21, Des Moines; 22-24, St. Joseph.
Golden Crook, Gayety, Washington.
High Jinks, Met. O. H., Duluth.
Ideals, Dewey, Minneapolis.
Imperial, 18-21, Luzerne, Wilkes-Barre; 22-24, L. O.
Irwin's Big Show, Palace, Boston.
Jersey Lilies, Westminster, Providence.
Jolly Grass Widows, Century, Kansas City.
Jolly Girls, Star, Toronto.
Knickerbockers, L. O.
Lady Birds, Empire, Chicago.
Majestics, Corinthian, Rochester.
Merry Maidens, Buckingham, Louisville.
Miss New York, Jr., 18-21, Lyceum, Troy; 22-24, Gayety, Albany.
Moonlight Maids, Avenue, Detroit.
New York Stars, Lyceum, Boston.
Nightingales, Trocadero, Philadelphia.
Reeves' Beauty Show, Gayety, Brooklyn.
Rents Santley, Grand, New York.
Rialto Rounders, 18-21, L. O.; 22-24, Luzerne, Wilkes-Barre.
Rollickers, Lafayette, Buffalo.
Rose Hill, 125th Street, New York.
Rose Sydel, Star, Cleveland.
Runaway Girls, Standard, Cincinnati.
Star Show Girls, Dewey, New York.
Toreadors, Philadelphia.

Trocadero, Gayety, Baltimore.
20th Century Girls, Monumental, Baltimore.
Washington Society Girls, Columbia, Boston.
Watson's Burlesquers, Star, Milwaukee.
World Beaters, Gayety, Pittsburgh.
Yankee Doodle Girls, Howard, Boston.

CIRCUS ROUTES

Army & Navy Motion Picture Co., 18-19, Birdboro, Pa.; 20-21, Pottstown.
Barnum & Bailey, May 16, Long Branch, N. J.; 18, Newark; 19, Jersey City; 20, Paterson; 21, Middletown, N. Y.; 22, Kingston; 23, Albany; 25-30, Boston; June 1, Lynn, Mass.; 2, Salem; 3, Lowell; 4, Manchester, N. H.; 5, Worcester, Mass.; 6, Woonsocket, R. I.
Buffalo Bill, 11-17, Philadelphia; 18-19, Baltimore; 20-21, Lancaster, Pa.; 25, Johnstown; 26, Butler; 27, Oil City; 28, Youngstown, O.; 29, Canton; 30, Akron.
Campbell Bros., May 18, Aberdeen, S. D.; 18, Oakes.
Cole Bros., May 18, Columbus City, Ind.; 18, Ft. Wayne; 19, So. Bend; 20, Battle Creek; 21, Charlotte; 22, Owasso; 23, Pontiac; 25, Toledo; June 1, Buffalo.
Norris & Rowe, May 28, Portland, Ore.
Ringling Bros., May 16, Altoona, Pa.; 18, Lewistown; 19, Harrisburg; 20, Reading; 21, Allentown; 22, Easton; 23, Plainfield, N. J.; 25, Wilkes-Barre, Pa.; 26, Scranton; 27, Binghamton, N. Y.; 28, Elmira; 29, Canandaigua; 30, Buffalo; June 13, Erie, Pa.
Sells-Floto, May 18, Ogden, Utah; 18, Mt. Pleasant; 19, Provo; 20, Salt Lake; 21, Logan; 22, Pocatello, Idaho; 23, Twin Falls.
101 Ranch, May 18, St. Charles, Mo.; 17-24, St. Louis.

LETTERS

Where C. O. follows name, letter is in Chicago Office.

Advertising or circular letters of any description will not be listed when known. Letters will be held for two months only. Letters addressed to artists having names in the route sheet will be forwarded immediately.

Anglin, Beese.
Anderson, Dan (C. O.) Betts, Wm.
Andrews, Pearl. Barrett, J. J.
Alpine Troupe (C. O.) Brockman, Slater (C. O.)
Alvin & Kenny. Budd, Bert.
Alexandro, F.

Budd, Bert (C. O.)
Baldwin, Carl.
Buel, Edith.
Butler, Ida.
Brown, Henriette.
Brown, K.
Burnhart, Chas. (C. O.)
Belmont, Belle.
Blamphm, Ellis.
Barry, Margaret.
Burke Brothers.
Bowman, Ivy.
Brenk, Ernest.
Blonden, Harry.
Blacklidge, Ruby.
Brown, Harry.
Binns, John.
Boch, Oto.
Borland, Frank.
Burns, Jack.
Brown, Tom.
Burkhardt, Charles.
Brown, Nat.
C
Claxton, Wm. (C. O.)
Cline & Burke.
Carey, Billy.
Conner, M. R.
Clark, Harriet L. (C. O.)
Cheeves, Joe.
Claxton, William (C. O.)
Cline, J. E.
Ceballos, H.
Christ, Frank (C. O.)
Crane, Lawrence.
Coffman, Jas.
Cooper, Harry.
Corson, Cora Youngblood.
Collins and Brown (C. O.)
Chinko.
Cressy, Will M.
Callahan & St. George.
Cogswell, Sarah L.
Cartwell & Harris.
D
Davis, Ed. F. (C. O.)
Dudley, A.
Dudley, Harry E.
Deacons Family.
Donovan & Arnold.
Dooley, J. Francis (C. O.)
D'Arville, Janet.
Davis, Hal.
Dean, Louise (C. O.)
Deeming, Lawrence (C. O.)
Dailley, Bob and Nellie.
Donnelly, A. J.
De Lacy, Leigh.
DiBella and Voipe.
Duncan & Godfrey (C. O.)
Dunn, Billy (C. O.)
Duggan, Archie.
Electric Quartet.
Ernest, Harry.
Evans, George (C. O.)
Everhart.
Elaine, Mabel.
Emmy's Pets.
Ely, J. Frank.
Ferrell, L. W.
Fern, Raymond.
Faustin, Mlle.
Flynn, Al.
Fritscher, Otto.
Felix, G.
Farren, L. K.
Forbes, Frank & George.
Ferien, Frances J.
Ferguson, Dave.
Freeman, Wallace.
Farnsworth, Walter.
Fagan, Barney.
Goldstein, Abraham (C. O.)
Gibbons, Thomas (C. O.)
Green and Werner (C. O.)
Green & Werner.
Gilbert, L. Wolfe.
Garvey, Margaret.
Goulet, Archie.
Garrick, Richard.
Graham, James (C. O.)
Gulas, Florence.
Gerow, Viola.
Griff.
Goulding, Chas.
Green, Albert.
Grady, Thos. J.
Gordon, Cecil.
H
Hilton, Helen.
Hugotson, Hugo (2)
Hughes, Mable (C. O.)
Harris, Mr.
Harris, Geo. H. (C. O.)
Harvard & Cornell (C. O.)
Hutchinson, Willard H. (2).
Holland, Edwin.
Huiker, Edith.
Heck, W.
Harding, Hazel.
Hopper, Chas. H. (2).
Harris, Ida C.
Holmes, Carl.
Hazard, Lynn & Bonnie (C. O.).

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NEW YORK

CORRESPONDENCE

Unless otherwise noted, the following reports are for the current week:

CHICAGO

By FRANK WIESBERG.

VARIETY'S Chicago Office,
Chicago Opera House Block,
(Phone Main 4330).

MAJESTIC (Lyman B. Glocer, mgr. Monday rehearsal 9).—Bill this week below average with those provided earlier in the season. Virginia Earle and her "Johnnies" headline. An arrangement of songs and dialogue similar to the melange seen last season is given. The most diverting part was the "Soul Kiss" encore. Eva Taylor emerges from the ranks of the "legitimate" and for her vaudeville advent here has chosen a comedy entitled "Chums," which concerns the intrigues of rival lovers with symptoms of mistaken identity as the chief fundaments. It is well written and admirably acted by Miss Taylor and three other players. Barry and Halvers showed one of the best comedy, singing and dancing acts of the season, and deserve commendation, particularly for their method and good taste in costumes worn by Miss Halvers. Caroline Hull has not played here in several years. Her opening song has been used by many others in vaudeville and burlesque last season, and now hardly commands attention. With newer songs and stories and more attractive wardrobe, Miss Hull would have fared much better in the place she held. Reiff Brothers danced, and a very novel and most attractive contortion act was offered by Carletta, who, in the midst of an effective tropical setting, and clothed in dazzling spangled garments which added atmosphere to the fantastic surroundings, showed a number of intricate and graceful feats that elicited undivided interest. Mrs. Dan McAvoy (Georgia Kelly) sang new and original catchy songs and made a good impression, also due to her pleasing demeanor and presence. Roberts, Hayes and Roberts repeated their familiar comedy sketch, which was liked and would have merited deservedly farther down the bill. Schoenweck is a magician and coin manipulator, quite dextrous, besides having a well arranged routine of incidental talk, making the act a departure from the ordinary magical entertainers. Ferrell Brothers are unquestionably expert cyclists and have an agreeable comedy arrangement without overdoing any portion at the expense of the clever feats. The roller skating by the comedians at the opening gave the act a good start and held the audience until the finish, closing the show. Llewellyn and Walton, the musical comedy company appeared.

OLYMPIC (Abe Jacobs, mgr. Monday rehearsal 9).—Redpath's "Napanees," Mr. and Mrs. Perkins Fisher, Edna Luby, Hawthorn and Burt, Myrtle Byron and Company, Gil Brown, Baptiste and Franconi, Esmeralda, Rentfrew and Jansen, Lester, Massoney and Wilson, Decamo's Dog, STAR (Tom Cabonada, mgr.).—Edwin Hood, Wilson Brothers, Gertrude Des Roche, Yuma, Potts Brothers Company, Three Lyses.

NORTH AVENUE (Paul Sittner, mgr.).—The Four Musical Cates, Dnnn and Miller, Don and May Gordon Trio, Adams Bros., Mitchell and Browning, Wayne Christy Company, Billie Black.

SCHINDLER'S (L. Schindler, mgr.).—Velda Trio, Harold Shaw and Company, Luigi Ulcaro Trio, John Ennor, Kraft and Myrtle, Abbott, Miles and Abbott.

PREMIER (C. W. Schaefer, mgr.).—Irene Russell, Fries Sisters, The Raymonds, Bertha Phillips, Will and May Reno, Rice Brothers.

IOLA (Geo. B. Powell, mgr.).—Sherman and Fuller, Caldwell and Thomas, Emore and Bartlett, Wolfe, Gracie, Wilson, Grace, Wilson Bros.

GEM (Chas. Schaefer, mgr.).—Williams and Healy, Emily Page, Phil Clifford and Dog, Saparo and Jones, Edna May, Leroy Bland.

LYRIC (Chicago Heights, Ill.) John Leonard, mgr.).—Bobbie Kuehn, Walter Seiford and Company, The Juggling Javans, Romola.

NEW GEM (Henry and Belden, managers.).—Searles and George, Mr. and Mrs. Jimmie Maher, Victoria Sautell.

NATIONAL (C. R. Svening, mgr.).—Madison, CRYSTAL—Everette and Gilmore, Franz Caesar and Company, Bert Walsh.

STANDARD (J. W. Brickhouse, mgr.).—Savoy and Savoy, Margaret Bagley, Sweeney and Rooney, Trilix Harris, The Everettes, Lawrence and Lawrence.

FOLLY (John A. Fennessy, mgr.).—"Watson's Burlesquers," returned, unchanged materially, and

with the same company since last reviewed. **EMPIRE** (I. H. Herk, mgr.).—"The Merry Maidens," moved to the West Side from the Folly; Choceeta, added attraction.

NOTES.—The new theatre now in course of construction at Nevada City, Nev., will be called the Broadway. Vaudeville and moving pictures will be the entertainment.—The Grand, Milwaukee, which has been dark for some time, will be entirely remodeled and enlarged by Sullivan-Considine, at an expense of \$40,000. It will re-open next season.—The Hippodrome, Danville, Ill., opened to large business last week.—Big vaudeville acts are given every week. William Morris' Chicago office does the booking. Among those on the bill this week are Rice and Prevost, Dumond's Minstrels and Laura Davis.—Robert Whittier sailed for London Wednesday. He opens at the Comedy Theatre for six weeks about the middle of June, and will probably remain next season.—A number of former Kilw & Erlanger acts are playing the Sullivan-Considine time in the Northwest.—The Grand Opera House, Cincinnati, has inaugurated a summer season of vaudeville. As the Columbia, the regular vaudeville house, does not operate during the summer, the Grand will be in the field alone.—W. B. Moore and J. Alvin Padgett have leased a piece of property at Vincennes, Ind., upon which they will erect a new vaudeville theatre, to be known as the "Red Mill."—Sisters Albert have completed eight consecutive weeks at the Opera House in Melbourne, Australia. They enjoy the distinction of being the only "sister" act playing one theatre for that length of time on the Rickards circuit. The girls intend to return to England in August, probably after their Sydney engagement.—Gertrude Des Roche, having met with success in a single act, is arranging time through the Western Vaudeville Association.—Mortimer M. Thiese, who the "Wine, Women and Song," is playing an indefinite engagement at the Great Northern, arrived in the city from the East a few days ago. The show is enjoying a good patronage and will probably remain here for several weeks.—Owing to the illness of Nellie Keeley, Washburn and Keeley will be obliged to rest for the summer and probably until the opening of next season.—The Wonderland, Wheeling, W. Va., will have opera this summer, returning to vaudeville early next fall.—The Scenoscope Company, Chicago, incorporated for \$600,000 by C. W. Schiek and others, will conduct a large amusement enterprise.—The first three Air-Domes in Oklahoma Territory to open the season with a series of complete vaudeville shows, as arranged by Dan Fishel, traveling representative of the Sullivan-Considine circuit are Guthrie, May 10; Tulsa, 17; Shawnee, 24. Mr. Fishel, who returned from the West last week, states that the Oklahoma Territory will eventually develop into a wide field for vaudeville. At present it ap-

pears to be the most popular and profitable entertainment.—Leon and Bertie Allen are now playing over the Sun circuit, and will rest during the summer period.

—Herman Fehr, J. A. Sternad and Frank Trotman, manager of the Star, Milwaukee, attended the opening of "White City," Louisville, Sunday. Fully 25,000 people, it is said, attended the opening. Kemp's Wild West Show is one of the important attractions.—Richard Hyde, of Hyde & Behman, owners of the Star and Garter, was in the city for a couple of days. He left for Pittsburg, Sunday, en route to New York. Mr. Hyde sat through the performance at the Star and Garter on Saturday, and when the curtain descended for the last time this season, expressed gratification with the results and the policy enforced by Manager Herrmann during the first brief season.

—Only a few of the smaller houses booking in conjunction with the Southern Advanced Vaudeville Association, are playing from four to six shows a day. The others are giving three performances daily and by next season the three a day will average over the entire circuit. A number of large acts will be booked for next season.—Jimmie Lucas is considering an offer from Chas. B. Dillingham to play in musical comedy. The United has forty weeks waiting for his signature for next season.—The Bijou Trio and Maude Dorsey have been re-engaged for Watson's Burlesquers for next season.

SAN FRANCISCO

By W. ALFRED WILSON.

VARIETY'S San Francisco Office,
1115 Van Ness Ave. (Room 113).

ORPHEUM (Martin Beck, gen. mgr.).—Week 4: It is over a year since Julius Steger, amid the sombre surroundings of the Chutes Theatre, where the Orpheum then held fort, scored one of the most pronounced hits in the history of that circuit here. Steger and his "Fifth Commandment" made a reappearance with the advantage of ampler surroundings of the New Orpheum, and, if anything, exceeded his previous success. The Bedouin Arabs were another act that went with unusual strength. May Booley was very much in evidence with a likable batch of songs and imitations. The Cabrey Brothers, song and dance, well above the average for dancing. The vocal efforts would never win a blue ribbon. Shields and Rodgers were quite clever in lassoing and kindred work, but are apparently out of their element on the vaudeville stage. The Wild West Show is their forte. The second weekers: Avery and Hart, Rosalie and Doroto, and Agnes Mahy. **NATIONAL**, Sid Graman, mgr.).—The array of acts of a good standard, but the total absence

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Howard & North.
Harcourt, Daisy.
Hawthorne, Mary.
Henry, Capt.
Hayden, Thomas.
Hughes, Mrs. Gene.
Hadley, Florence.

Italian Trio.

Jenkins, James (C. O.)
Julian, Harry (C. O.)
Johns, Johnny.

Jones, Walter.
Jones, Gwyn.
Jones, W. H. (C. O.)

Kollins, King.
Kelly and Violette.
Knight, Harlan E. (2).
King, Will.
Kennedy, Frank.
Kelly and Ashby.
King, Winifred.
Kleinman, Harry.

Lewis, Dave.
Loretta, Otto.
Land.
Landres, Patzy.
Lucy, Jack.
Lucy & Lucier.
Leslie, Gene (C. O.)
Larive, Arthur.
Leon, Nellie.
Leima, Louis.
Love, Frankie.
Lea & Opp (C. O.)
Lusby, Hutchison (C. O.)

Marx, Julius W.
Marks, Chas. (C. O.)
Melnott, Armand.
Manola, Jesse A.
Murray & Murray.
Midgley & Carlisle.
Malcolm, Annette.
Murray, Elizabeth.
Mack, Chas.
Marantz, Henry.
Murphy, Jim.
Mallard, Virginia.
McNish, Frank.
McClain, Chas.
McDonald, Wm.
Merrilla, S.
Murray, W.
Moore, Mary.
Mason & Keeler.
MacFadden, Mr. and Mrs.

McKenzie, Miss.
Martin, Frank W.
Mills, Phil.
McBride, Harry (2).
Moore, James A.
Mimica, 4 (C. O.).
Miller, Clyde, O.
Miller, Louis.
McDermott Billy (C. O.).
McCree, Junie.

Nichols, Lella.
Norton & Russell.
Nelson, Arthur.
Newhouse, W.
Niemeyer, Joe H.
Nevaro, Joe.
Nugent, Wm.

Owen, A. May.
O'Neill, Sak.

Pantzer, Willy.
Personi, Camille (C. O.).
Prevost, Rose.
Price, Beatrice.
Pollard, W. D.

Queen & Ross.
Quigley, Helen.

Rye, George.
R's, Two.
Romales, Anna.
Russell, Marion.
Raymond, Ruby.
Reynolds, John B.
Rosa, Beale.
Randolph, Chas.
Ryan & Hitchfield.
Rene, Beatrice.
Roeder, Gus.
Robinson, Ada M.
Ramsey, Allan.
Redding, Francesca (C. O.).
Bennings & Brown.
Roberts, Signa (4).
Russell, Leah.
Rankin, J. McKee.
Rogee, Leon.

Romon Children (C. O.)
Silverton, Will (C. O.)
Semon, Chas.
Smith & Chaplain.
Smith, Harry H.
Stephens, H.
Sattell Bros.
Scanlon & Stevens.
Spencer, Helen.
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The Quartet.
Teegarden, H.
Taylor, Mae (C. O.)
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Ulpas and Hella.

Vincent, Lucretia (C. O.).
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Valdare, Bessie.
Van, Billy.
Voelker, Frederick.
Van Horn, Marguerite.
Volta, Nellie.
Vincent, Lucretia.

Wayne, Charles.
Wilton, Thomas.
Welch, Pauline.
Wilson, George.
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Weeslyn, Louis.
Wolf, Grace.

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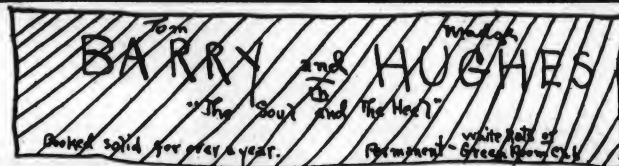
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of something on the sketch order to break the monotony of vocal and song and dance numbers was a noticeable handicap. La Ferre and St. John opened, doing nicely considering the place, with an eccentric singing and dancing turn. The Colonial Quartet, evenly divided as to sex, had a well costumed singing act, introducing themselves in a novel manner. Cantor and Curtis, song and dance, were well up to the mark. They handle their feet in clever fashion with a vim that won them recalls. Odell and Kinley offered a pantomimic novelty that took well. The Doria Opera Trio gave a pleasing rendition of classical numbers. The Berry Troupe had a routine of well graded acrobatic feats.

WIGWAM (Sam Harris, mgr.).—Bob Fitzsimmons was the star attraction. His power as a drawing card was attested by capacity houses throughout. Young Buffalo, the sharpshooter, with some crack rifle practice, was a feature that added much. O'Neill's "College Boys," singers and dancers, lived well up to their billings, winning a warm response. The Davis, Lee and Calkins' sketch, "The Ballet Girl," was of rather flimsy construction but covered its purpose well enough as a laugh creator. Richy Craig, musical, was fairly well thought of. Brooks and Jeannette offered a lively bit of song, dance and comedy.

EMPIRE (Hal Curtis, mgr.).—With the past week Jas. Post again took his place as producer at this house. The supporting cast remains about the same as during the previous engagement. "Coming Round the Horn" was the title of the initial farce. Adgie and her lions was the featured number of the olio. Jorcat and D'Alisa, clever eccentrics, were decidedly entertaining and much appreciated. Billy Conley, songs and dancing, completed the olio.
COLONIAL (H. H. Whiting, mgr.).—Lee Morrison and Company, Win Douglass and the Moscrop Sisters, Chas. Howson, Eddie Powers, The Rinaldos and Violet Wilson.
PEOPLE'S (Sam Harris, mgr.).—Vaudeville and pictures.

VICTORY (D. J. Granman, mgr.).—Vaudeville and pictures.
NOTES.—Jules Mendel has been engaged as producer at the People's.—The Pike Theatre, of Long Beach, Cal., which has been playing vaudeville of late, closed 1, due to lack of patronage.—Stanton and Sandberg are playing dates in the Northwest over the Pantages time.

BOSTON

By ERNEST L. WAITT.
VARIETY Office, Colonial Building.

KEITH'S.—"By all odds the cleverest entertainer seen here in many seasons" is what "The Morning Post" says of Maud Fulton, of Rock and Fulton, and all the other papers agree. Their Svengali dance was good for a dozen encores. James and Elsie Finney, swimmers, drew great applause. Frances Keenan has taken Mrs. Sidney Drew's place in "The House of the Rising Sun," a unusually clever. Harry Gilfoyl as Baron Sands; Cameron and Flanagan in "On and Off"; Manley and Sterling; De Haven and Sidney, dancers; De Lisle, juggler; Tom Jack Trio; Forester and his dog; Lew Hawkins, monologist; Zarrell Brothers and Darlington and Sanford comprise the bill.
A fine new office for Carl Lotrop and "Bob" Larson, press representatives of the Keith houses here, was opened this week on the fourth floor of the building.

The International Trio has been booked to return here next week because of some difficulty over a challenge they made when here last week. A gymnasium expert took them up and clai he lifted their big dumbbell. They claim he didn't, and he attached their pay. They come back to let him try again.

LYCEUM.—Sam Scribner's "Big Show."
PALACE.—"Al Reeves'" Stock next week; two shows daily.

COLUMBIA.—"California Girls."
HOWARD.—"Orient City Corner Girls." In house bill were Jennings and Renfrew; Barr and Evans; Annie Morris, Sisto and Flynn and Caldwell and Wentworth.

NOTE.—The Idle Hour, newest motion picture, closed Saturday after three weeks' poor business. The Jolietette is wabbly. Hot weather is crimping business badly.

DENVER

By HARRY X. BEAUMONT.

Week 4: A heavy fall of rain and snow hurt the business at all theatres last week. Business normal this week.

ORPHEUM (Martin Beck, gen. mgr.).—Will Cressy and Blanch Dayne, head with "Town Hall To-night." Loney Haskell with his monologue, did nicely. Armstrong and Vern, a quaint Australian duo, well liked. Mabel Maltland told some aged stories, but nevertheless she scored strongly. Snyder and Buckley, excellent comedy musical, hearty reception. Mignonette Kokin, one of the best dancers ever seen here. Galetti's Monkeys, very good.

CRYSTAL (Wm. A. Weston, gen. mgr.).—Diedricks Bros., hand to hand balancers, head and scored big. Arthur Huston & Co., spectacular juggling, excellent. Sampson and Douglas, laughing hit. Act in novel, a complete change of wardrobe in a small basket receiving hearty applause. Olive and Mac, good musicians, well liked. Turkey Boyd resorted to unfair methods by going back to Noah's Ark for his gags, and made them like it.

NOTES.—Polk and Martella are finishing a six month tour of the West and open on the Eastern

end of the S.-C. time in June.—Armstrong and Vern will sail for Europe after finishing their present tour under the Orpheum management. The heavy winds last week blew down the roller coaster at Lakeside Park and it will have to be entirely rebuilt.—Adgie and her lions open at the Crystal 18.

PHILADELPHIA

By GEORGE M. YOUNG.

KEITH'S (H. J. Jordan, mgr.).—Harry Houdini showed his newest escape trick here as the feature of the week's bill. "Night With the Poets" repeated and proved one of the chief features. Digby Bell made his reappearance in vaudeville after a long absence. Little of the material used was new, the "Information Bureau" stories being retained and refreshed by only one or two. His usual newsboy recitation was the finale. His monologue pleased without creating any great enthusiasm. Lella Taylor was well liked for her singing in conjunction with illustrated views exhibited by L. W. Warden. Aside from Miss Taylor's refreshing voice and pleasing appearance there is nothing of particular merit about the act. The bag-punching specialty of the Keeley Brothers was received as a real novelty, the comedian of the team winning the biggest share of the honors, despite the fact that he used some comedy that was old when this pair broke into the show business. The straight man is a clever bag-puncher, but sticks closely to a simple routine. Memories of more than one old time vaudeville favorite were aroused by Lillian Tyce, who sang several old time Irish songs, well received. Ryan and Eichfield presented "Mag Haggerty's" Father, scored as usual. Elsie Faye, with Elsie and Miller, was back with about the same songs and dances used on the former visit. Miss Faye's appearance is the strongest asset of the act. Harry and Kate Jackson offered "His Day Off," meeting with favor through the efforts of the pair. The Goyt Trio proved a strong number for an opener, the dogs working cleverly. Benzer and Stella in a single specialty. Kelso and Leighton and Lewis and Young with the pictures made up the remainder of the bill.

NOTES.—The first real summer weather arrived this week with the Buffalo Bill show and big business resulted.—Leo Donnelly has been engaged to offer his monologue at the Casino next week as special attraction with the "Casino Girls."—Moving pictures and one or two vaudeville acts have replaced the regular vaudeville show at the New Broadway, Camden, N. J.—With "Lonsome Town" at the Garlick, "Hotel Clerk" at the Walnut, and "Li'l Mose," the new Nixon Zimmerman place, at the Broad, Philadelphia is having its fill of musical comedy at present and all three are doing well.

AUSTRALIAN NOTES.

By MARTIN C. BRENNAN.

Sydney, April 4.
For several weeks Sydney and its suburbs have been gaily adorned with multi-colored posters heralding the advent of Maskelyne and Devant's Mysteries. Neither Maskelyne nor Devant is here, Owen Clark being substituted. The greatest interest was evinced. Barclay Gammon, a drawing-room entertainer, covers an entirely new field, his work on the piano being admirable, whilst his humor has an individuality about it that is particularly infectious. Ginturo, a Japanese juggler, received a good hand of applause. Carefully analyzed, the show is marked excellent.

TIVOLI (Sydney).—Charles Mildare ventriloquist, top-liner. A pleasing personality and ability make the act one of the most enjoyable seen at this house for some time. J. P. Ling, monologue, goes big. Margaret Parker and Co. in a tabloid drama, meet with a mixed reception. Others are Ike, Will and Joe Scott, good; Frank Harwood, ditto; Fred Bluet, an old favorite; Walter Whyte, tenor; Muriel Andrews, tenor, and others.
NATIONAL AMPHITHEATRE.—Whilst passing this house on Saturday night, I caught the tail end of an excited individual blowing a whistle, attracted my attention. He, it appears, had been in to see the show, and it failing to come up to expectations, he was protesting to a motley gathering. "If the second half is as bad as the first, they'll hear some more from me," he argued, but the ushers got onto him and refused to let him in during the rest of the evening. The whistle was once more brought into requisition and it took much forcible argument to remove him. The National show is very disappointing, hardly an act giving satisfaction. On the bill are Frank York, Clara Resting, the Levantors, Ivy Nicholls, Oliver Sisters, Tindall and the Royal Victor, and several others.

Harry Clay's vaudeville show is still doing good business on the suburban circuit. A very compact company is headed by Bella Perman and Tom Curran. The present bill also includes Will Wynyard, Harry Cowan and Alma Lyndon.
The picture show is now an established institution, no less than the live theatre, providing this form of entertainment. The Lyceum, one of Sydney's largest theatres, has been entirely remodelled to suit this class of entertainment. At the Victoria Hall, splendid houses have been the rule, though the flicker machine has been particularly restive.

OPERA HOUSE (Melbourne).—The Deane Tribune Co., and the Kaufmanns are the big acts; both very successful. The Artols Bros., Edwin Boyde, Alma Gray and several others are also here.

GAITY (Melbourne).—Jarvis and Martyn, jugglers; Ellen Capel, dancer, and the Bioscope

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are features. Holland's Co., at Brisbane Royal, has Sam Gale and Little Sadie as the headliners. The juvenile one of the cleverest in Australia, and would pull a house through anywhere. Gale's good stage dressing adds the necessary touch for an effective finish. Ida Berridge, Clements Bros., Driscoll Boys, Bracy and Hunter, Coleman Sisters, the Rosebuds and La Petite Zilba complete.

Adelaide Tivoli has Ruby Tolinton, Samuel Glib, Irving Sayles, Dunbar and Biske, Jessie Dell, Ethel Leslie, Arthur Morley, Two Virians, Joe Lashwood and the Pantoscope, a relation to the Biograph.

Daisy Harcourt sends a very cute cutting from Minneapolis (U. S. A.), to Sydney "Referee." Daisy is well remembered here, and now her sister, Gerlie Everett, is making for the land of the Almighty Dollar. The latter has a style that may go well over on your side. Anyhow the little lady has an individuality that should see her through.

P. R. Dix, of Newcastle, last week spoke in glowing terms of the costly city as a show town. His theatre has played to capacity for several months and the one regret is that it is not built of india-rubber. Jack Kearns has been one of the greatest successes, and his departure at Easter time will leave a void that will be very hard to fill. This week sees Amy Blackie, Chas. Pope, Lucy Lavinia, on the bill as the best of the bunch. Next week the Musical Gardens, George Pagden, Dawson and Rhodesbury, and Misses Maxwell and Roberts open.

George Fuller Golden's opinion of VARIETY, expressed in the issue, Feb 15, just to hand, meets with the all around approval of A. V. A. artists here. As to G. F. G., his many admirers in Australia wish him a speedy recovery. He was an act somewhat above the heads of the average audience, but to the intellectual it was an artistic treat.

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MAJESTIC (Frank B. Hooper, mgr.).—Laurant Trio, novelty act, applauded loudly; De Hollis and Valora, comedy juggling, hit; Geo. Van, comedian, very good; Hayden and Hayden, musical comedy, enjoyed.

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HARTFORD, CONN.

POLI'S (Harry Bailey, mgr.).—Fred Zobelie opens, very good; Sue Smith, singer, pleased; Dorothy Lamb and Co., "The Lieutenant and the Girl," very good; The Brittons (colored), dancing, excellent; Three Keatons, headliners, always a hit here; Jas. Thornton, monologue, scored heavily; The Tennis Trio, jugglers, have a neat and clever act.—**SCENIC** (H. C. Young, mgr.).—Billy Cross, singing and dancing, pleased; Chas. Fanning, comedian, pleased; Chas. Mann and Adele Willett, sing well. M. A. MORRON.

HOBOKEN, N. J.

EMPIRE (A. M. Bruggemann, mgr.).—The last bill of the season is one of exceptional merit. No "name" headliner is on the bill, but every act is fine. Dick Crolius and Company are perhaps the best, in pleasing comedy sketch, "Shorty." "The Last of the Regiment," story in song; "The Strawberry Festival," one act comedy drama of rural life; and Clarence Wilbur and His Funny Folks, ten in number; Morris and Morris, acrobatic coniques, very good; Carney and Wagner, clever dancers; Thos. J. Dempsey, monologue, good. JOHN KAY.

HOUSTON, TEX.

MAJESTIC (A. M. McFarland, mgr.).—Week 4: Two Franciscos, comedy conjurers, good; Zay Holland, violinist, fair; Rand and Byron, comedy sketch, good; McConnell and Grant, comedy sketch, hit; Sydney Grant, good; Edward Clark, "Winning Widows," pleased.—**LYRIC** (L. G. Bissinger, mgr.).—Chas. and Marie Hecklow, comedy sketch, good; Keller Bros., fine; Paul Merton, ill. song, fair; Foru Browning, "the girl with the diamond heels," pleased. J. M. LOWE.

JOLIET, ILL.

GRAND (L. M. Goldberg, mgr.).—Reopened for vaudeville 11. Dancing Davey and Tony Moore, the International Comiques, Cushman and St. Claires, Great Le Compt, Emerson and Van Horn, and Grace Armond, all good. A. J. STEVENS.

KANSAS CITY, MO.

ORPHEUM (Martin Beck, gen. mgr.).—Last week of season. Headliner, "Polly Pickle's Pets in Petland," attractive; The Pantzer Trio, gymnasts, pleasing; Chas. H. Bradshaw and Co., in "Fix in a Fix," funny; Eleanor Falke, singing comedienne and graceful dancer; Harry Alister, impersonator, good; Lillian Abel, piano, pleasing; Davis and Walker, colored, clever.—**CENTURY** (Jos. R. Donegan, mgr.).—"Broadway Gaiety Girls," closing week.—**MAJESTIC** (Clint Wilson, mgr.).—Closed season 9.—**FOREST PARK** (Jim P. Anderson, mgr.).—Stock, open air act and Kennedy's "Wild West." J. D. Tippetts has leased the park, and with Jim P. Anderson as manager, the park should be an undoubted success.—**CARNIVAL PARK** (Will R. Winch, mgr.).—Opened 10. Banda Bianca, drawing card. Vaudeville in the Wigwam; Del Costa Quartette, Pederson Bros., acrobatic; Chas. Ledgar, bounding rope; Frank Tinney, blackface; Estelle Hirsch, character songs. There are numerous amusement devices in the park.—**ELECTRIC PARK** (S. Benjamin, mgr.).—Opens 17 with The Banda Rossa. FAIRPLAY.

KNOXVILLE, TENN.

CRYSTAL (Scott Leslie, mgr.).—Ill. songs by Miss Huskisson, pleasing; Wilson and Claire, comedy sketch, fair; The Angell Sisters, "kiki."

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comedy, scored heavily.—**AIRDOME** (Thos. Calloway, mgr.).—Calloway Stock Company, specialties; Eddie Leon, Roman ring gymnast, excellent; Lee, the singing and dancing comedian, scored; The Beamingtons, comedy sketch, good.—**NOTE**.—The Hippodrome will open June 22 with the Innes Concert Band; seating capacity, 4,500. ARTHUR SPIROUSE.

LAWRENCE, MASS.

COLONIAL (J. Fred Lees, mgr.).—May Bagshaw, a local favorite, in songs, went big; Jeanne Ellsworth and Co., musical act, very clever; Harry Raymond, ill. songs, well liked; Fred Wyckoff, rube comedian, songs and stories, fine; Duffy, Sawtelle and Duffy, in roaring farce, "Naughty Nott, Jr.," hit of the bill.—**OPERA HOUSE** (Julius Cahn, lessee and mgr.).—Supplementary spring season of vaudeville and m. p. Crouch and Richards, musical, very good; Ward and Harrington, very funny and went big; Pauline Slosson, won favor; Chas. A. Stone, ill. songs, very good.—**LYCEUM** (W. L. Gallagher, mgr.).—May Sheldon's Burlesquers of twelve women. Four acts in olio, closing in burlesque "Boarding School," very good.—**MARQUISE** (J. H. Michael, mgr.).—M. p. and ill. songs.—**NICKEL** (T. F. Twomey, mgr.).—M. p. and ill. songs. JOHN J. JOYCE.

LINCOLN, NEB.

LYRIC (H. M. Miller, mgr.).—Week 4: Namba Japanese Troupe, first class acrobatics; La Estelita and Senor Garcia, Spanish songs and dances, scored; Charley Brown, monologue, good material and sings well; J. J. Wilde, ill. song.—**NOTE**.—Moving picture business at standstill. LEE J. LOGAN.

LYNN, MASS.

LYNN (F. G. Harrison, mgr.).—Pictures, songs and vaudeville.—**OLYMPIA** (A. E. Lord, mgr.).—Vaud., songs and pictures.—**NOVELTY** (C. H. Moore, mgr.).—Lewis & Howard's "School Girl" Burlesquers. Olio: Sophia Vailion, Dan Latham, Joe Saxe, Lewis and Howard, Eddie Morris and Baldwin Sisters. Mgr. Moore's effort to give practical burlesque on a ten cent basis is evidently appreciated to judge by the attendance; always big.—**COMIQUE** (M. Marks, mgr.).—Pictures and songs.—**NOTES**.—Auditorium closed 9. Madeline Buckley, local singer, all season with "Painting the Town," is featured at Comique this week.—Marie Blair, a Lynn dancer, will play abroad next season with one of Joe Hart's productions. ROBERT A. DOYLE.

MALDEN, MASS.

HATHAWAY'S (Samuel L. Tuck, mgr.).—Martinez and Martinez, musical; Sam Stern, impersonator; Brown and Gahnes, colored; George A. Hickman and Company, head; Kennedy and Wilkins, dancers; International Trio, acrobats, well received. THOMAS C. KENNEY.

MOLINE, ILL.

FAMILY (H. A. Sodine, mgr.).—The Cow Boy Quartette, head; Merriam Sisters, singers and dancers, good; Nichols and Smith, comedy cyclists, good; Chas. Saunders, comedian, fair. Last half of week: Avery and Pearl, comedians; Spaulding and Dupree, comedy sketch, and Tascott, "coon" shouter, part of the bill. PAUL HEIMBECH.

MUNCIE, IND.

STAR (Ray Andrews, mgr.).—Ramsdell, contortionist, good; Chas. Zuber, ill. songs, good; Gardner, West and Sunshine, novelty sketch, well received; Williams and Force, comedy singing, took well; McCue and Grant, comedy acrobats, hit. GEO. FIFER.

NEWARK, N. J.

FROCTOR'S (R. C. Stewart, mgr. Rehearsal Monday 9).—Good, even show opened by Johnny Williams, Edith Williams and "Foolish," the dog, in burlesque magical act, good; William Cullen, songs and stories, took well; Chas. and Fannie Van work up "A Case of Emergency" very

cleverly; May Tully and Co., making a big hit; The Swor Brothers, blackface comedians, create numerous laughs, as do Radford and Winchester with their comedy juggling; Lugui Rossi's musical horse, a wonder; Lily Lena, petite and pretty. **WALDMANN'S** (Lee Ottelengui, mgr.).—The Rose Hill Folly Co., with Mile. Beatrice, Cane, Evans and Wheeler; Idylla Vyrer, Tommy White, 4 Londoners and T. F. Thomas.—**EMPIRE** (Harry Hyams, mgr.).—The Colonial Belles are giving a good show here with the Lady Minstrels, Chas. Falke, McFarland and McDonald, Bedini and Arthur, Rose Carlin and Fields and Wooley.—**ARCADE** (L. O. Mumford, mgr.).—Second week of the Natural Voice Talking Pictures.—**BLANEY'S** (F. W. Alles, mgr.).—"Actual Talking Pictures."—**NOTE**.—Bertha Beatrice Brainard, mimic, will shortly make her debut on the professional stage. JOE O'BRYAN.

NEW HAVEN, CONN.

POLI'S (S. J. Poll, prop.; F. J. Windisch, res. mgr. Monday rehearsal 10).—Sadie Jansell, the headliner, exceptionally good in her imitations; Leona Thurber and her Blackberries, created a furor of meritment; The Belleclair Bros., did some very remarkable physical culture work, and won much applause; Cland and Fannie Usher offered a novel sketch, "Fagin's Decision," and received deserved recognition; "The Eight Hoboes," another Lasky offering, novel and entertaining; the musical feature, Geiger and Walters, was excellent and many encores demanded; The Hennessys (father and son), are natives of New Haven, and their work was deservedly applauded. E. J. TODD.

PITTSBURG, PA.

GRAND OPERA HOUSE (Harry Davis, prop.).—Alice Lloyd never appeared to better advantage than on Monday, and was compelled to sing six songs, and even then the audience wanted more.

The McNaughtons have a great laugh producer, and their burlesque boxing bout is the cleverest of them all. James Callahan and Jenny St. George, in "The Old Neighborhood," were well received; Gallagher and Barrett, in the "Battle of Too Soon," clever as ever and got them many laughs; the Three Ernesto Sisters gave a great exhibition of wire walking; Terley, impersonations, novel act, pleases immensely; Watson and Little have a singing sketch, very well given; Murphy and Francis (colored), sing and dance well; Geraldine McCann and Co., please; Imra, Claire, imitations, good; Be Anos, clever acrobats; Ben Franklin Trio, complete bill. P. S. C.

PORTLAND, ORE.

PANTAGES (John A. Johnson, mgr.).—Week 4: J. Francis Dooley and Corrine Sales, singers and dancers; Golden Gate Quintette; Big Jeff, boxing kangaroo; May Evans, whistling sonnettes; Great Kinnners, equilibrists; Jean Wilson, ill. songs.—**GRAND** (Jas. H. Erickson, mgr.).—Marco Twins, comedians; Clara Thropp, singer; Porter J. White and Co., "The Visitors"; Ascott Eddy Trio, comedy acrobats; Alpha Trio, hoop rollers; F. Montressa; Fred G. Bauer, ill. songs.—**STAR** (Jas. H. Erickson, mgr.).—Mysterious Musical Benefits, Three Musical Bellboys, Will and Ed Armstrong, Barney Williams, Ethel Davis, Ed Myers, Magdaline Holly, Ruby McIntyre, Ella Evers, Bertha Miller, Madge Scheuler, Elsie Moore, Miss Ruth, Hattie Williams, May Wright, Eva Gates.—**FRITZ'S** (Fred Fritz, prop.).—Claire Stanley, Lotta Goldman, Dan Hart, Rose Manser, Ernest Wilson, Ida Starr, Rowe and Martin, Trisada, Hattie Verdier, Virginia Hayden, Blanche Trojan, The Kellys and stock, "The Music Master."—**BIBOU** (Wall and Hanrahan, prop.).—Sam Jordan and Nellie Chadburn, ill. songs.—**NICKLEODEON** (Jos. St. Peter, prop.).—**ORPHEUM** and **HIPPODROME** (Dillwyn Daniels, mgr.).—M. p. and ill. songs. W. R. B.

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HARRY KIRK.

TORONTO, ONT.

SHEA'S (J. Shea, mgr. Monday rehearsal 10). —Laddie Cliff, clever dancer; W. C. Fields, splendid; McMahon's "Watermelon Girls," pleasing; Alsace and Lorraine, good; De Vole Trio, fair; Donald and Carson, well received. —**GAYETY** (Thos. R. Henry, mgr.).—"New Majesties," The Rackettes, scored strongly; —**STAR** (F. W. Spair, mgr.).—"The Rollickers"; Joe Mills, an old local boy, and Kathryn Pearl, were favorites. —**NOTE**. —Bertha D. Mack, the skatolator queen, is filling a series of most successful engagements in Western Ontario. —**HARTLEY**.

VANCOUVER, B. C.

PANTAGES' (Geo. A. Calvert, mgr.).—Week 4: Evelyn Gilbert, character singer, favorite; Pauley and Healy, "The College Boys," fine; Neilson's Aerial Ballet, excellent; Boston Comedy Four, hit; Lorraine Buchanan and Co., in "Women and Men"; B. B. Vincent, ill. songs, good. —**OR-**

PHEUM (E. J. Donnellan, mgr.).—The Samois, acrobats, great; Maicks, Hart and La Mar, in "Cynthia's Visit," fair; Corbin and Hale, banjoists, very good; Santell, good; Pekin Zouaves, headliners and hit; Oliver Reece, ill. songs, liked. —**GRAND** (D. A. Buller, mgr.).—Criminus and Gore Comedy Co., in "A Theatrical Affair," and Mark Fuller, monologist, good.

WASHINGTON, D. C.

NEW LYCEUM (Eugene Kerman, mgr.).—The 24th Century Maids are billed this week but a combination burlesque organization 18 here instead under that title. The vehicles are "The Union Man," and "The Du Well Hotel," two old time stock pieces. The comedians are Harry McAvoy, Carol Henry, Dan Rielly and Jack Davis. The female leads are in the hands of Nellie Francis; Helga Davis, sourette. The chorus is composed of 12 girls. In the olio are Dan Rielly, singer and dancer, good; Dan and Davis, singers and skaters, good; Be Nettie Sisters, singers and dancers, well liked; Carol Henry and Nellie Francis, "New Janitor," scored. —**GAYETY** (W. S. Clark, mgr.).—The World Beaters are playing a return date at this house. The show is practically the same as seen here before. —**NOTES**.—The five cent theatres in this city have started a war among themselves, and the fight is growing warmer every day. From one to three new moving picture shows are opening up every week. The city is now flooded with this style of shows. The

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SALT LAKE CITY, UTAH.

ORPHEUM (Martin Beck, gen. mgr.).—Week 4: Good bill, most of the time to capacity. Wells and Sells, comedy acrobats, good; Rockway and Conway, singing and talking, successful; Dixon Bros., musical comedians, decidedly popular; Thos. L. Kough and Co., in "The Ward Heeler," scored; Lockwood and Bryson, sang in good voice; Three Sisters Macarte, unique and artistic. Moving picture houses suffered the latter part of the week owing to stormy weather. The following houses are in a prosperous condition: ELITE (Max Florence, mgr.).—EMPIRE (Chas. P. Minor, mgr.).—CRESCENT (H. S. Mills, mgr.).—ISIS (Trent and Wilson, mgrs.).—CRYSTAL (J. H. Young, mgr.).

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SAN ANTONIO, TEX.

ELECTRIC PARK (Dave A. Wels, mgr.).—Week 4: Mr. Ray Fern, blackface, very funny; Niles and Hart, comedy sketch, very clever; Booth and Gordon, comedy cyclists, excellent; Edinger Sisters, juvenile, very good; Edwin Winchester, musical, humorous. —**LYRIC AIRDOOME** (H. P. Street, mgr.).—The Rosards, acrobatic, good; Kennedy and Vincent, sketch, very good; Dow Daggett, ill. song, well received.

SHAMOKIN, PA.

FAMILY (W. D. Nellis, mgr. Monday rehearsal 10).—Theo and Her Dandies, singing and dancing, pleased; Swift and Buckley, musical comedians, good; Harris, Beauregard and Company, rural comedy, very good; Tom Voece, ventriloquist, fair; Viola and Engle, comedy acrobatics, ordinary. —**NOTE**.—Next week the house closes its season of vaudeville and will open on the 25th with moving pictures for the summer. —**MAYESVILLE** Park opens on the 14th, and Edgewood Park opens on the 16th. —**MILLER**.

SPRINGFIELD, MASS.

POLIS (Gordon Wrighter, res. mgr.).—This is the closing vaudeville bill of the season, the stock company opening next week. The Raven Trio opened well; Grant and Hoag did well; Ward, Klare and Co., "The Twin Plats," went fine; Lyons and Parkes, good; Tom Navin and Co., in "Pat and the Genie," made their usual hit; Barry and Hughes have a novel act; McPhee and Hill closed. —**G. A. P.**

STAMFORD, CONN.

LYCEUM (Anthony Gerolamo, mgr.).—Sisters Fairchild, in a dainty "sister act"; The Kitties, musical artists, well received; Wilson and Mae, sketch, a cyclonic hit; Brooks and De Castro, present a novel slack wire and juggling act; Ray Murray, songs, still popular. —**STAR** (Tony

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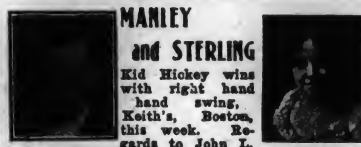
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majority of the theatres have put in vaudeville and give from one to three acts on the weekly bills. This is affecting the other theatres. The bills contain more amateurs than are professionals, as most of the acts are made up of local talent.—The Washington Lodge, T. M. A., No. 7, held its regular monthly meeting last Sunday. Arrangements were made for the annual benefit, which will be held the latter part of May or the first of June. The following new members were enrolled in the lodge: Buck Porter, Chas. Cooper and Frank Hinton, of the New Lyceum Theatre.
BILLY BOWMAN.

NOTICE TO ARTISTS

Bennett's Theatre
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WORCESTER, MASS.
POLI'S (J. C. Criddle, mgr.).—O'Malley and Golden, singing and dancing, went well; Hickman Brothers and Co., "A Detective Detected," took in good shape; Madge Fox, singing comedienne, made good; Edwards and Davis, "All Rivers Meet at Sea," best dramatic sketch seen here this season; Arthur Highy, monologist, new jokes and songs which took many encores; Malcolm Williams and Florence Reed, "The Chance of the Season," went big (both are old stock favorites here); Martinette and Sylvester, eccentric comedy acrobats, did clever work.
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songs.—EMPIRE (Pitzer and Hartzell, mgrs.).—Stock burlesque to good business.—NOTES.—Buffalo Bill show is booked for May 28.—The Hagenbeck-Wallace combination and John Robinson circus are announced for later dates.
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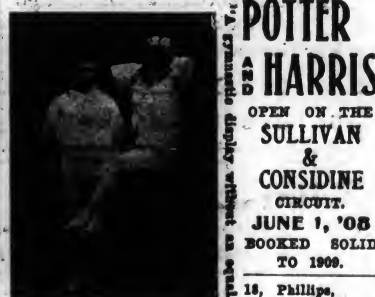
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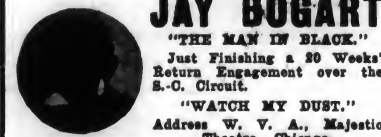
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MONDAY, MAY 18, KEITH'S THEATRE, PHILADELPHIA

Just concluded Pittsburg and a phenomenal success. Press and public unanimous in voicing their praises of her success. Miss Alice Lloyd thanks the managers of the theatres offering her a longer stay in America, but must **POSITIVELY SAIL JULY 14TH**. Have prolonged engagements for five weeks to enable her to play return dates. Cannot stay longer this season.

SHALL RETURN EARLY IN SEPTEMBER to commence rehearsals for new Broadway Musical Comedy Production written by Messrs. GEO. M. COHAN and JOHN J. McNALLY, under direction of KLAU & ERLANGER and management of FLO. ZIEGFELD, JR., entitled "THE BONNIE BELLES OF SCOTLAND." Address all communications to **TOM McNAUGHTON**, en route.

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Herr Von Mitsel, a disciple of Antonio Stradivari, fell deeply in love with his pupil, the daughter of a wealthy English Lord. His love was returned by the fair young maid, who grieved at the disparity of their rank, and wished that he had been more highly born or she more lowly. Oh, the tyranny of fate, but true love can no more be diminished by showers of evil-hap than flowers are marred by timely rains; so the conspiring circumstances tended rather to strengthen than to weaken this passion. Now, in the winter of his existence we find Von Mitsel alone and forlorn. His only companion and solace is his faithful violin, the strains of which are more eloquent than melodious, conjuring up as they do the recollections of life's springtime. We picture him seated at his cheerless fireside playing his, or rather her favorite selection, and as the sweet tones float out upon the silent night, there appears on the wall a phantasmagorical portrayal of his thoughts, which bring him back to days of yore.

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BY VAIN THREATS OF "BARRING"

THERE WILL BE NO "BARRING" IN VAUDEVILLE

This has made itself evident before and will do so again.

We feel it incumbent upon ourselves to draw the attention of vaudeville artists to promises which are easily made at the ending of a season, finding all vaudeville theatres closed. It is a long time from now until September 1st.

Play if You are Paid; Don't Starve Upon Expectations

"Barring" has always been ineffectual. If you have an act, the managers need you, and the better your act, the greater their need. Don't be misled and don't be deceived by promises or

THREATS WHICH CANNOT, WILL NOT, AND NEVER WERE INTENDED TO BE FULFILLED.

We advise all vaudeville artists if they are offered immediate contracts from any management at terms satisfactory to them that they be accepted, but secure the managers' signatures. Don't accept instead

A BOOKING FORM OF AGREEMENT

which is no more than the passing by you of the exclusive control of your act, WITHOUT ANY GUARANTEE OR BENEFIT IN RETURN.

GET THE CONTRACTS

IF YOU ARE NOT GIVEN CONTRACTS AT ONCE

WORK WHERE YOU WILL WITHOUT FEAR

The American vaudeville artists look for opposition in vaudeville and they must support it, not be weak-kneed men without the backbone to call their lives their own.

ASK FOR TIME; STUDY THE ANSWER

Then act for your own best interest.

Don't be fooled, stalled or deceived until you are obliged to take what is thrown at you like a hungry dog.

Artists desiring time next season communicate or call at once.

WM. MORRIS, Inc.

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VOL. X., NO. 11.

MAY 23, 1908.

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GOLD	SILVER	COPPER	VALUE PER TON
OUNCES	OUNCES	PER CENT	
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Idaho Springs, Col., May 15.
Result of sample assayed for Ontario Humming Bird Co.:

GOLD	SILVER	COPPER	VALUE PER TON
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I personally took this ore from the breast of our tunnel, 300 feet underground.

IF THESE VALUES CONTINUE, I WILL MAKE MILLIONS. Every stockholder will make thousands for the few dollars they invested. The greatest mining engineers in the world cannot say it will or will not continue.

When any mining company guarantees you dividends, don't invest. I never promised any investor a profit. But I am averaging eighteen hours a day hard work to make money for those who have invested on my judgment or my promise that this company would be honestly conducted.

I feel happy to-day, for I have proved that the Low Grade vein with \$6.00 to \$10.40 value on the surface, contains HIGH GRADE GOLD, SILVER and COPPER values at depth.

It is what I expected when I left a life of luxury, also a large salary, to live alone in a cabin on our property for the sole purpose of protecting my own and my friends' money.

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If my brother and sister professionals will not furnish the few thousand dollars we need, I feel positive the investing public will quickly take it up. It will cost this company more money for advertising to interest the public. But we must have the money to quickly open up our ground.

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IDAHO SPRINGS, COLO.

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VARIETY

VOL. X., NO. 11.

MAY 23, 1908.

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CONTINENTAL MANAGERS GET TOGETHER TO BOYCOTT I. A. L.

German Vaudeville Directors Combine to Enforce the Obnoxious "Cancellation Clause" and a Test of Strength Is On Between Association and International Artisten Loge.

Cabled information received in New York this week indicates that the German vaudeville managers, organized into an association, and the artists enrolled as members of the International Artisten Loge, have entered into a bitter quarrel.

The managers, always jealous and suspicious of each other, have effected an organization, and, it is said, have declared a boycott against the I. A. L. artists. The fact that the warring managers have at last got together seems to indicate of itself that a determined dispute is in prospect.

The outbreak is regarded variously on this side, although there is scarcely enough information available to base a really fair opinion upon. There are those who believe that the artists' organization and the managers have clashed over the hated "cancellation clause" in the continental contract, and that this is to be the battle ground.

Another opinion which has many adherents is to the effect that a large international agency is partly at the bottom of the boycott, although in an indirect way. Some months ago this agency opened a campaign which had as its object the organization of the continental managers into an association. The scheme was more to secure improvement in booking arrangements, the continental system of having individual managers book their own bills irrespective of each other being considered haphazard and wasteful, than to combat any possible aggression on the part of artists.

It is probable that upon actively taking up the office of president, Max Berol-Konora, the newly installed chief executive, has been more busy than the managers care to have him, and they have accepted the agency proposition as the possible means of administering a rebuke.

First news of the hostilities was contained in a dispatch from the I. A. L. to the White Rats of America, which announced that the associated managers had declared a boycott. The matter was brought up before the meeting of the White Rats Tuesday night, and in a cabled reply the American association promised support and financial aid, after a unanimous vote on the question. In addition to this action it was determined to acquaint all White Rats with conditions on the other side and prevent American acts from signing continental contracts until such time as affairs are settled again.

The "cancellation clause" which is involved in the present trouble, has worked great hardship upon hundreds of acts playing in the German houses. This clause provides that managers may close any act coming to play their houses before the opening performance or after three, seven or fourteen days, the contract usually being for a month's engagement. Some artists scratch this out before accepting a contract.

This provision is a double edged sword in the hands of the manager. It makes it possible for him to sign up twice as much material as he can possibly use in order to keep it away from his competitors in the same city. Such a process, is made possible by another article in the agreement which forbids artists to announce beforehand any part of their routes.

At opening of the engagement, the danger of a rival manager securing similar features being over, half of the acts booked are summarily cancelled.

The other use to which the "cancellation clause" is put is the custom of threatening cancellation on the opening of an act and then offering to play it at a greatly reduced rate.

(Continued on page 20.)

MORRIS OPENS LONDON OFFICE.

(Special Cable to VARIETY.)

London, May 19.

Yesterday (Monday) William Morris opened a London branch of his booking office with much ceremony and pomp. All the large English managers dropped in during the day.

The offices are situated in the Strand, just across from the Tivoli. Hugo Morris, who recently arrived here, will be in charge of the branch.

No information has been given out by William Morris while here of any bookings he has made, but that he has made a considerable number is the opinion.

It is said a Berlin branch of the Morris agency may also be established.

UNITED'S CHICAGO OFFICE SETTLED.

M. E. Robinson will open the Chicago branch office of the United Booking Offices June 1. The connection is designed to supply a Western representative, who may at all times be in touch with the large mass of new vaudeville material which is available in that territory.

During one of the routing meetings in the United last week, Mr. Robinson's name was submitted to the assembled managers by E. F. Albee. New western acts will be inspected by the Chicago manager and reports will be immediately forwarded to the New York headquarters. Mr. Robinson's headquarters will be in the Majestic Theatre building.

IDA FULLER BEATS THE EMPEROR.

Berlin, May 10.

The suit for infringement brought by Ida Fuller, the American "fire dancer," against the Emperor of Germany has been decided in Miss Fuller's favor.

The Emperor is the proprietor of the Berlin Opera House, and Miss Fuller, under the German law, was obliged to name him personally as the defendant in the action. To avoid notoriety, the Emperor entered a counter-claim against Miss Fuller, placing the suit in the civil courts. Otherwise it would have been tried in the Royal Court.

The action was based upon an infringement of Miss Fuller's "fire effects" used in the Berlin Opera House.

"THAT" QUARTET A RIOT.

(Special Cable to VARIETY.)

London, May 20.

At the Empire (Moss-Stoll), Liverpool, on Monday, "That" Quartet, the American singing act, making its first appearance in England, received a reception which shook the rafters of the theatre.

Their success is now the talk of London.

GRACE HAZARD LONDON HIT.

(Special Cable to VARIETY.)

London, May 20.

As the headliner of the Coliseum bill, Grace Hazard, the American character operatic singer, in "Five Feet of Comic Opera" placed a hit to her credit on Monday. This is her first appearance in London town.

Truly Shattuck, at the same theatre in "straight" songs, is meeting with fair success.

MORRIS POSTPONES RETURN.

(Special Cable to VARIETY.)

London, May 20.

Passage on the "Campania," sailing Saturday, May 23, had been engaged for the return home of William Morris, but it was cancelled to-day. Mr. Morris will remain here for a couple of weeks longer, it is expected.

There are two or three important deals on the tapis, it is said, in which Morris and the English managers are concerned; these are the cause of the postponement of Morris' sailing date.

Nate Leipsig, the American artist, sails Saturday on the "Celtic."

ALICE LLOYD REFUSES \$25,000.

Philadelphia, May 21.

On Tuesday last, F. Ziegfeld, Jr., wired Alice Lloyd, who is the Keith star here this week and next, an offer of ten weeks' engagement at \$2,500 weekly, for the summer season.

Miss Lloyd had to refuse, as she returns to Europe on July 14 for London engagements impossible to postpone.

KEITH'S "OHIO CIRCUIT."

Cleveland, May 21.

It is reported here that Harry A. Daniels, manager of Keith's in this city, will be transferred to New York City next September, and placed in charge of the entire Keith circuit in some capacity second only in command to E. F. Albee, the general manager of B. F. Keith's enterprises.

The present list of Keith houses in Ohio will be extended, it is said, to include Zanesville, Dayton, Youngstown, Akron and Canton. There are "Keith" theatres in Cleveland and Columbus now, while Toledo may be placed on the circuit also.

The smaller towns will play vaudeville at 10, 20, 30. Theatres will be built or leased in all these cities by September 1 next, it is reported.

There will be an "Ohio manager" appointed for this section to look after the Keith interests, with headquarters in Cleveland.

"EVANGELIST" STAR HAS SKETCH.

"The Evangelist" has passed away. It lingered at the Knickerbocker Theatre for a time early the past season when Howard Kyle was the star of it.

Mr. Kyle survived the disaster, and he is just now longing for vaudeville with a sketch called "Paul, the Joker." Bentham is after the vaudeville bookings.

TALKING SKETCH ON ROOF.

With the week of June 15, William Hammerstein will attempt the experiment of a "talking" sketch on Hammerstein's Roof. On that date, Harry Tate's "Motoring" will open an engagement in the air.

Heretofore a talking act here and there has appeared above the Victoria, but generally confined to single acts. Arthur Prince, the ventriloquist, was the most notable of these. The windows were closed while he was on the stage.

In "Motoring" quite a quantity of dialogue is employed, and the fate of the sketch will have an influence upon Mr. Hammerstein's future aerial bookings.

BILL ACTS DIFFERENTLY.

A new custom will be followed in the program billing of acts on the Orpheum Circuit next season, said Mark A. Luescher, the general press representative, this week.

The word "act" as heretofore customarily in use on programs would be replaced by "offering" where no other term was applied, and the description usually containing "monkey, dogs, animal, acrobatic, contortionist or bicycle" and like descriptive captions would be altered in the phraseology hereafter.

DILLINGHAM HAS ROCK AND FULTON

With a rush from Boston, William Rock, of Rock and Fulton, entered and left New York last Sunday, stopping only long enough to sign a contract binding himself and Miss Fulton unto Charles B. Dillingham for three years.

Next season Mr. Rock and Miss Fulton will be featured in a musical piece under the Dillingham guidance, and the remainder of the contracted time, starring honors will be theirs under the same management.

The act leaves for Europe to fill summer time, returning for a few early weeks of the coming season in vaudeville before taking up the legitimate stellar career.

VAUDEVILLE OVER AT FOLLY.

There will be no more vaudeville shows at the Folly, Brooklyn, this season, unless Hyde & Behman decide to place one in their Williamsburg house next week. Williams and Walker show is now there.

Last week, M. A. Shea booked in a vaudeville bill, and the result is reported to have been gratifying, the house, holding 2,600, containing big crowds until the opening of Coney Island on last Saturday, when the attendance dropped off as though cut with a knife.

Hyde & Behman would not overlook an opportunity to rent the Folly next season for \$40,000, with one year's rental deposited in advance, but this has scared away prospective lessees so far. What disposition will be made of the Folly for next season hasn't come out. Hyde & Behman's Gaiety, playing burlesque, is in the immediate neighborhood, and the other style of amusement mostly favored by the local population is acknowledged to be vaudeville, the melodramatic fever prevailing there for the past few seasons having received its quietus.

With the Folly playing vaudeville, both Percy G. Williams' Novelty and Gotham Theatres in darker Brooklyn might have their patronage affected.

The Folly if opened for vaudeville next season would be an obstacle in the path of the Novelty and Gotham theatres, belonging to Percy G. Williams, and which are about an equal distance away from it.

The Broadway Theatre, in the same section of Brooklyn, playing "combinations," is said to have shown a profit reaching \$90,000 for one season.

WELFORD CONTEMPLATING.

Chicago, May 21.

Dallas Welford, late star of "Mr. Hopkinson" and "Twenty Days in the Shade," is contemplating vaudeville with a farcical sketch, "My Sister's Flat."

UNION HILL A UNITED BOOKING.

The large vaudeville theatre now in course of construction at Union Hill, N. J., will be a United booking next season, it is said, and the contract between the agency and theatre is reported to have been executed.

The house will have a large capacity and is erected by a local brewery at a cost of \$150,000. It taps the Union Hill outlying section, having about 100,000 to draw from, not considering Hoboken, where Bruggemann's Empire is situated.

Union Hill is above Weehawken, immediately over the West Forty-second Street ferry route to the land of hills and sand.

MUSICAL COMEDY AT AMERICAN?

Previous to the departure of the Italian Opera Company from the American Theatre, expected to take place on May 30 as per contract, William Morris, Inc., will go upon a still hunt for an attraction of the light and airy nature to succeed the singers.

Negotiations may have been closed at this time for a show to follow the opera, but if, so, no announcement has been made.

The Sunday concerts which have been given at the American for the past two weeks have been discontinued. The Morris office states they were inaugurated to obtain a line on the vaudeville patronage of the theatre and maintained for the two weeks only, as originally planned.

MORE ORPHEUM'S FOREIGN ACTS.

A number of other acts in addition to those previously reported as having been engaged for the Orpheum Circuit next season together with the Western time booked in conjunction, were heard of this week, and the list below about completes the foreign bookings for the West up to date.

W. Passpart, Martin Beck's Paris representative, is responsible for many of the acts, while other agents have also contributed.

The Blessings, a man and woman in hand-balancing, open on the Orpheum December 7 for twenty weeks. There is an act called "The Blessings," at present playing Sullivan-Conside time in a comedy sketch. Ines and Taki is a French musical number; also a man and woman. Francini-Olloms and Page are "musical acrobats," one turning twenty-four somersaults while playing a concertina. The Saytons are Germans and contortionists. The Vinobonas (2) are musical and were booked for the Klaw & Erlanger circuit last season, but did not come over.

The 'Four Nightons in a new "posing" act will return to this country for the Orpheum, and Kunst and Leben, who pose as "Living Statuary," will likely be engaged by Martin Beck when he visits Berlin, where the act is now playing.

James Stewart is a pianologist who has not played on this side. Fred Singer is an English act now appearing in South America who will come North to fill the Orpheum contracts. George Schendler is claimed to be the champion harmonica player of the world, and reaches the Orpheum from Germany.

De Dio, the dancer, already recorded as an Orpheum feature for next season to become a part of Mr. Beck's Road Show, calls her spectacular dances "The Terpsichore's Dream" and her principal dance "The Fire of Life." De Biere, the magician, will reappear in America, opening on the Orpheum time October 18, and McDonald and Huntington, although Americans, were booked on the other side, where they now are, by the Marinelli office to present their whirlwind dancing here.

Peppo's Monks will amuse the children along the line, and Doelsch and Zillbauer, musicians, open July 14.

"The Eight Madcaps" from 'A Knight for a Day' will tour the circuit, following their Eastern engagements, opening at the Majestic, Chicago, August 22, after some Eastern time has been filled. Frank McCree and Company are a Western skating turn, not known in New York. Arcedia is another wild and woolly number. He is a violinist and was "discovered" in Chicago.

"GIBSON GIRL" NEXT SEASON.

The postponement of the "Gibson Girl" vaudeville time until next season is settled. It is Thos. W. Ryley's act, and will be composed of "The Gibson Girl" bit from "The Belle of Mayfair"; also the "St. George's" and other portions of that musical piece.

The opening will occur on September 7 at the Fifth Avenue. Twenty-five weeks have been arranged for through M. S. Bentham.

Lykens & Levy will shortly exploit a new act under the title of Theo. Willis and her "Six Bubbles."

CHANGE OF BOOKINGS.

San Francisco, May 21.

Manager Goddard, of the Acme, Sacramento, has secured the lease of the Grand in that city.

The Acme has been playing S.-C. attractions, while the Grand was on the Western States list, and at times during the past year the fight was fast and furious.

The result of this new deal will be that the Grand will have the S.-C. combinations and the Acme will be transformed into a moving picture house.

Hal Curtis has resigned the management of the Empire and W. Z. Tiffany, who managed the Baldwin before its destruction, has assumed the reins.

VAUDEVILLE HOUSE "DARK."

San Francisco, May 21.

The Colonial, situated in the rebuilt downtown district, and which has been playing vaudeville consisting of Sullivan-Conside acts, is now "dark."

The closing is no criterion that the downtown district is not ready for vaudeville.

The Colonial is situated on McAllister street, a thoroughfare that even before the fire had little of the passing throng, and it is the opinion that a vaudeville show house on Market (our Broadway) would be a success.

JOE WELCH GOING ACROSS.

On July 13, Joe Welch, the Hebrew impersonator, will appear at the Moss Stoll theatre at Glasgow, Scotland. The following week, Mr. Welch will appear at the Coliseum, London, thereafter playing for six more, now booked for him by William Morris.

Mr. Welch will play on the other side as a "single turn."

PIDGEON MOVES OFFICES.

Eddie Pidgeon, the general representative for the Felix Isman enterprises, will remove his offices on Monday to 1440 Broadway, on the same floor as the suite of William Morris.

From these quarters Mr. Pidgeon will send forth the press matter in connection with the Circle and American theatres, William Morris, Inc., and the William Faversham company, retaining his present position as general representative for the Circle Theatre Company.

The office of Mr. Pidgeon at the Circle was not laid out for comfort nor space, and Eddie decided a change would bring him back into civilization.

STOCK IN MUSIC HALL.

Commencing June 1, Paul McAllister will head a stock company at Hurtig & Seamon's 125th Street Music Hall.

Mr. McAllister has been a society favorite in Harlem for some years. He has played stock engagements at both the east and west side theatres of Keith & Proctor's in that section.

An offer was made by Mr. McAllister for the Harlem Opera House, but he could not secure it.

WILLIAMS AND WALKER OPEN 1ST.

The vaudeville engagement of Williams and Walker, the colored comedians, opens on June 1 at the Colonial.

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Morrison's at Rockaway opens on Decoration Day.

Oscar Hammerstein is due to sail from England for home to-day (Saturday).

Geo. M. Devere, late of "Ninety and Nine" will play vaudeville this summer.

C. E. Bray of the Orpheum Circuit, is expected to return to the headquarters in the St. James Building, to-day. Mr. Bray has made a week's trip, taking in Memphis, New Orleans and Chicago.

A rumor that the United Offices intended installing a press bureau was denied this week.

Sullivan and Pasquelena are playing towards the east with a new act called "C. O. D."

THE THIEVING "DRAMATIC MIRROR" CAUGHT RED-HANDED WITH THE GOODS

Steals From VARIETY a "New Act" Which Never Existed. Swallows Hook, Bait and Sinker. A Sample of "Theatrical Journalism."

The impression borne by VARIETY since "The New York Dramatic Mirror" copied VARIETY's "New Acts" department, incorporating it as one of the "Mirror's" features, has been always secondary to our belief that not alone content with stealing an idea from a younger journal, "The Mirror" was also actually stealing VARIETY's reviews under "New Acts" as well.

This has been proven to our satisfaction by the issue of "The Mirror" dated "May 23rd, 1908," and published on Tuesday of this week. The parallel reviews below are the finger-pointing proofs.

THERE IS NO ACT NAMED "PLEASANT AND NEWBURG." THERE IS NO SKETCH CALLED "THE UNDERTAKER." BOTH THE TEAM NAME AND THE ACT ARE FICTITIOUS.

"The Undertaker" was selected for a title, as appropriate to the circumstances. It having been impossible to fix upon "The Mirror's" stealing propensities with any degree of certainty for publication in its customary method of merely "re-writing" VARIETY reviews and news, a "criticism" of an entirely imaginary name and sketch was set as a trap, and "The Mirror" naturally, following its usual custom, fell into it.

VARIETY is copyrighted weekly, and its attorneys have been instructed to prosecute "The Mirror" on this indisputable evidence of theft.

The New York "Dramatic Mirror" is the "official organ" of the Comedy Club, an organization formed for "the protection of original material."

VARIETY

(May 16, '08.)

Pleasant and Newburg.
"The Undertaker" (Comedy).
18 Mins.; Four (Interior).
Pastor's.

Walter Pleasant and Bijou Newburg are apparently strangers hereabouts. At Pastor's no one knows them. They were on so early in the bill that hardly anybody was present to watch the sketch. "The Undertaker" is quite good in parts. An undertaker (Mr. Pleasant) with "white light" instincts has left his place of business for a trip along Broadway. Before leaving, he discarded his sombre garments, resembling a man of lively proclivities in dress. His office boy catches him on the way with a message he is demanded immediately at Miss Society's (Bijou Newburg) apartments. Arriving there, with his business instinct aroused, he gently inquires as to the departed, but only hinting at the coming period of mourning, in view of Miss Society's high spirits, which he finds himself unable to join or understand. Miss Society, who believes he is a noted author, whom her maid was instructed to call by 'phone to hear the first chapter of a book she is writing, thinks he is non-committal and cold, through the well-known self-consciousness of all authors who drop into the limelight. Dialogue follows until the undertaker, unable to stand the levity longer in the possible presence of a deceased one, abruptly brings the interview to a close by asking if he shall send for "the wagon." The writer of the piece is not given, but it forms a nice sketch, and was capably played, deserving a better position.

Sime.

The consideration the Comedy Club receives for allowing "The Mirror" to pose as an "official organ" is a commission of 20 per cent. on all display advertising secured by the Comedy Club for "The Mirror," and 15 per cent. commission on all other advertising secured by "The Mirror" through the Comedy Club.

"MIRROR"

(May 23, '08.)

The following new acts were seen in the local theatres last week:

FUN WITH A GLOOMY SUBJECT.

Walter Pleasant and Bijou Newburg appeared in Pastor's in a skit called "The Undertaker." The plot revolves around an adventure participated in by an undertaker and a society woman. The former thinks he has been called for professional purposes, and the latter mistakes the undertaker for an author whom she is expecting. There is a good deal of fun extracted from the situation, and the piece was cleverly played.

Ralph C. Hertz opens in Newark, Monday, May 25, coming to the Fifth Avenue June 1.

Percy G. Williams and Martin Beck registered at the "Herald's" Paris office this week.

W. J. Ferguson may drop into vaudeville, with the assistance of M. S. Bentham.

Nate Leipsig, the palmer, has been engaged for 20 weeks over the Orpheum Circuit next season.

Gray and Graham have been booked through this summer and next season by the United.

George H. Nicolai, of Stair & Havlin, returned to his office Monday, after a month's vacation.

"The Golphiends" will be the next Jesse L. Lasky act to see the light. The date will be during July.

Nat M. Wills, the comedian, married May Harrison, his leading woman in "A Lucky Dog," this week.

L. Johns, the Moss-Stoll representative in New York, returns to-day from a Canadian trip of a week.

John Kranner and Maud Tiffany, both of the "Buster Brown" Company, were married in Milwaukee last week.

"After the Matinee" has been re-written for Eugenie Blair, who will play in that sketch when she enters vaudeville.

The Mechanics and Traders' Bank, where there is a lot of professional money stored, is reported to resume on June 8.

Vasco, "the Mad Musician," sailed on Wednesday. He has been re-engaged on this side next season for twenty weeks.

"Irene Franklin, assisted by Burt Green," is the headline billing of the Williams Orpheum, Brooklyn, bill this week.

Loney Haskell, just in from a long tour of the Orpheum Circuit, hit Broadway this week, and the big alley nodded familiarly.

Lily Lena and Mme. Herrmann will be the principal features of the opening bill at the Brighton Beach Music Hall June 15.

The New York Roof, still with the name given it last summer, "Jardin de Paris," will open with the new Ziegfeld Revue June 15.

Jesse J. Freeman, of VARIETY's staff, sailed for London on the "Adriatic" Wednesday to take up the post of VARIETY's Special European Representative. The demand for VARIETY abroad has forced cognizance to be taken by us, and Mr. Freeman will give the circulation of the paper on the other side the same attention it has received over here. This is the first time a theatrical publication has sent a circulation manager to Europe. Mr. Freeman will travel over Great Britain and the Continent before returning home.

SECOND "POOL" FORMING.

Chicago, May 21.

It is reported that F. Stair, of Toronto; W. A. Edwards, owner of the Royal, Montreal, and Columbia, Boston, and Pat White's "Gaiety Girls," together with T. W. Dinkins, Mortimer M. Thèse and the Miners will form a "pooling" arrangement of their own in the event of the other shows entering the compact as set forth at the recent meeting of the Empire Circuit directors.

SPARROW MATTER CLOSED.

The Sparrow damage suit against members of the old Travelling Managers' Association is now closed. The Sparrow Company has admitted that last week's decision in the United States Circuit Court here was final.

A jury there returned with a judgment of 6 cents ("constructive damages") for the plaintiffs. This vindicates the plaintiff (Sparrow Company), although \$100,000 was claimed. The fact that the court constantly ruled against the defendants on the evidence, and struck a large quantity of their testimony from the records, is another matter that will act against any re-opening of the suit, inasmuch as the jury found for plaintiffs practically without damages on the strength of what slight evidence was admitted, and another suit presumably would result in no more advantageous conditions.

The only possible continuation would take the form of specific suits against each party involved in the defense. Such an action is highly improbable.

EMPIRE DIRECTORS DUE HERE.

The Executive Committee of the Empire Circuit Company (Western Burlesque Wheel) will hold another meeting in the company's New York offices next Tuesday.

"Discussion of general business" is all the advance information that could be gleaned as to the purpose of the conference. Since the general meeting of the board in Cincinnati, several changes have been made in the plans of the Flatbush Avenue (Brooklyn) house, and these will be passed upon.

Revised bids will then be opened and the contracts let after the general meeting of the Circuit's stockholders in June. In the new plans, the "Spanish mission" style of architecture has been abandoned, and a front modeled upon that of Cohen & Harris' New Gayety at 46th Street and Broadway substituted. The changes in design were recommended by H. C. Miner, of the committee which had the construction of the house in charge.

STERNAD COMING EAST.

Chicago, May 21.

J. A. Sternad, of the Western Vaudeville Association, leaves for New York on or about June 1 to book a number of feature acts for the Empire Circuit (Western Burlesque Wheel) shows, of which he is general booking representative with headquarters here.

Mr. Sternad will be gone for three or four weeks. On his return from the East the various organizations will be formed, and rehearsals started.

DRAWN BATTLE ON EAST SIDE.

The Grand Theatre closes for the season to-night, with both the burlesque wheels claiming the better of the fight. The Columbia Amusement Company's directors have announced that they hold a two years option on the theatre and will open it again in September. They declare themselves satisfied with the experiment.

The Miner estate, which comes in opposition to the Grand through its Bowery Theatre near-by, asserts that its business has not suffered from the interposition of the new Eastern Wheel stand. "The Bohemians," which are playing there this week, opened Monday with a larger gross than almost any show playing there in several months.

The Miners have been playing return dates of their own shows, and planned to arrange for the booking of regular wheel shows or put on stock burlesque in the Bowery as long as the Grand remained open.

The conversion of the Adler house into burlesque started a swift local advertising campaign. Tom Miner hired a whole building across the street from it and plastered the front with Miner announcements. Another move was the parading of a brass band in the neighborhood and the use of an automobile plastered with billing for the Bowery.

DESSAUER MAY MANAGE.

It was rumored this week that Sam Dessauer, now in advance of "The Behman Show," had been offered the management of the new Western Wheel Theatre (Empire) to be opened in Brooklyn next season.

The last managerial position held by Mr. Dessauer was when in charge of the Murray Hill, shortly after it came into the possession of the Eastern Wheel. Mr. Dessauer built up the patronage of that house greatly before leaving it.

For "The Behman Show" this week, Dessauer has had crowds follow a man with a camera, who, after he had posed the array of people presumably for a photograph, would drop a sheet reading "See the Behman Show at the Murray Hill."

A crowd followed the camera man about waiting for the next lot to "bite."

JOHN GRIEVES MARRIED.

Philadelphia, May 21.

John Grievès, who piloted the tour of the "California Girls" over the Western Wheel route last season, and who is engaged in putting on the summer stock burlesque shows at the Bijou in this city, was quietly married to Elva Payne, one of the most youthful members of the chorus, last week. The wedding took place in Camden, N. J.

TAKES CONNIE EDISS' PART.

This week in "The Girl Behind the Counter" at the Herald Square, Mollie Walsh, an English singing comedienne, has replaced Connie Ediss.

Miss Walsh (Mrs. Harry Mountford) has been signed for next season with the same show, with an option taken by the management upon her services for the following season in a new production to be made by Mr. Fields for Broadway.

"The Girl Behind the Counter" will close its season in the early part of July, it is now expected.

MINERS HAVE NEWARK EMPIRE.

A lease of the Empire Theatre, Newark, N. J., for a term of nine years passed to the H. C. Miner Estate early this week. The Miner people take an assignment of the lease held by the United States Amusement Company, the concern which operated "Advanced Vaudeville," and which leased the Empire from Shubert Brothers.

Empire Circuit Company's (Western Burlesque Wheel) shows will continue to play Newark, booked by the Miner Estate. At the opening of next season probably Ed Miner will have charge until the new order of things is running smoothly. In conjunction with the Empire shows extra attractions will be booked by the Miners, somewhat after the method in vogue at the Boston Howard.

For several months Western Burlesque shows have been playing the Empire, under a booking agreement between the Empire Circuit and Klaw & Erlanger. Even before the demise of "Advanced Vaudeville," the Miners approached Klaw & Erlanger with a leasing proposition for the house, but before the deal was concluded the directors of the burlesque circuit, unconscious of the Miner proposition, opened negotiations for a booking arrangement. The Miners thereupon retired from the transaction and the company's offer was accepted.

The Miners took the deal up again when the experimental period of the booking arrangement expired.

The annual rental named in the lease has not been made public.

ANNUAL MEETING IN NEW YORK.

The annual meeting of the Empire Circuit Company (Western Burlesque Wheel) will take place in New York city on either June 17, 20 or 24.

The Western folk surround the precise date with a shroud of mystery. Any one of the three may be correct.

Last year, the meeting was held in Cincinnati.

ELSIE BOEHM.

Elsie Boehm, the subject of the title page this week, was born and educated in Vienna. When quite young, she developed a beautiful high soprano voice. One day something suddenly happened to her vocal chords, rendering singing for her impossible for over a year.

During that time, Miss Boehm practised dancing, and became very proficient in the art, but the violent exercise proving too great a strain, she was soon compelled to abandon it.

Miss Boehm resorted to singing once more. To her great surprise, she found her voice had changed in the interim to an unusually deep contralto. With a few months' training, it became most powerful and of a remarkably pure tone.

With an exceptionally attractive stage presence, and but a trifle over twenty years of age, Miss Boehm had appeared in all the principal variety theatres of Europe before coming to the United States three years ago.

For the past two years Miss Boehm has played on the Keith Circuit, and is now under contract to the United Booking Offices.

An offer has been tendered the young woman to appear in a musical production on Broadway next season.

MANCHESTER WANTS TO RETIRE.

"Bobby" Manchester wants to retire. He is weary of "trouping," and has offered to sell out his interest in his burlesque companies and the "Wheel," for cash.

Manchester has not discovered any financial magnates ready to step into his shoes, but a number of wisecracks have figured out that the Manchester franchise in the Eastern Wheel, together with the shows, is well worth the money.

ELIMINATE COMPETITION.

After a whole season's trial, the road managers of the Empire Circuit company have declared themselves entirely satisfied with the contract-checking system put into operation for the first time at the opening of the present Wheel tour.

By its existence the evil of "principal kidnapping" has been practically done away with as well as the distracting internal quarrels that formerly arose out of the old practice of luring away successful principal people.

By the new plan it is impossible for one manager to bid for the services of a comedian or act during the life of its contract with another manager in the Western Burlesque Wheel. The result is brought about this way:

Every time an Empire road manager signs an act, principal or chorus girl, the contract is immediately registered in the Cincinnati offices of the Circuit. If the principal signs more than one contract, the one first registered is counted operative. During its term the artist whose name it bears may not sign with any other Empire Circuit manager without the consent of the prior manager, or a legal release from the first agreement. The carrying out of these provisions is secured by a mutual agreement of the managers. It is said to have worked admirably so far, there having been no complaints of acts "jumping" shows on a promise of larger salary from another Western manager.

Among the Eastern men there has been the usual amount of complaint. The scheme of making the "kidnapping" agreement operative as between the two wheels has been broached to managers of both sides.

LONG SEASON FOR "BON TONS."

If—if—if the weather does not grow too torridly torrid, Sam Goldie intends keeping the "Bon Tons" out until week of June 20. Mr. Goldie says so himself, and he ought to know, for he is the manager of the Weber & Rush company.

The show is at Waldman's, Newark, this week. Next they will be at the Gayety, Baltimore, and then expect to play Washington, Star and Gaiety, Brooklyn, closing at the latter place. If the schedule is run through, it will mean a 42-week season for the "Bon Tons."

Full salary, says Mr. Goldie, will be paid until the closing of the "regular season," and the "regular season," says Mr. Goldie, is when the show stops.

Mr. Goldie is the manager and he ought to know.

The Actors' National Protective Union has notified the several union bodies connected with the New York Central Federation of Labor that a newly organized order, the Actors' Protective Association, of Brooklyn, is not connected with the A.N.P.U.

RESENT "MAGIC EXPOSE" ACTS.

The feeling against the "expose magic" acts is running high in the Society of American Magicians, and it is in debate among the members at present as to the proper policy to pursue to eradicate the expose of their business secrets on the stage.

Goldin, Ziska, Valadon, Powell and other magicians and illusionists of note have taken a determined stand, and say the evil done to the legitimate workers of the mysterious must cease. "Comedy magical" acts are not included among those placed under the ban, where the "comedy magical" act makes no expose of any trick or illusion.

The harm wrought by the person on the stage who performs a trick and for the purpose of "securing a laugh" discloses to the audience how it has been accomplished is incalculable, state the men who perform in public, but maintain the technical end of their profession inviolate.

Even the ordinary bit of magic or a simple illusion, the mechanism or inner workings of which may be exposed, tends to inform the layman on a subject he should remain in ignorance of, and may lead to the solution of more difficult problems which must be studied out after a vast amount of mental labor, is the argument set forth as the more important reason why the "expose act" should be eliminated from the variety stage.

There are a number of acts depending almost wholly upon the exposures to retain whatever prestige among an audience they may bring. Not so long ago a number of the magicians enrolled in the society formulated a plan to descend upon an act playing in a local theatre with the intent to "rotten egg" it if hissing and other detrimental efforts failed of their purpose, but this line of battle was abandoned, and other steps will be taken.

It is probable that the practice and its consequences will be placed *in toto* before the vaudeville managers, with a request that they aid in suppressing the "expose act."

"You can take my word for it," said a society magician this week to a VARIETY representative, "there is no man working on the stage to-day who exposes our secrets who can give a straight magical entertainment. If he could he would not have to expose.

"The thing has gone too far, and we are going to stop it. Our stage performance is our stock-in-trade, and we shall protect it. You don't see any reputable magician or any high-priced act telling the public how we work.

"When one can be entered in the category of 'magician' he rightfully comes under the heading of an 'artist.' All others who seek to give away what we have striven to retain as our own brand themselves with the 'bogus' mark."

Louise Dresser will open her vaudeville tour at Shea's, Buffalo, June 1, leaving "The Girl Behind the Counter" for that purpose. The Herald Square piece will probably close around July 1.

The Five Majors, the English singing act, close their American season week of May 25 at Newark, after thirty-nine consecutive weeks of playing this season. The quintet leave June 4 for England on the "Celtic."

UNITED ROUTING.

Beginning toward the end of last week several routing sessions have been held by the managers and out-of-town representatives in the United Booking Offices.

Fifteen acts have already been arranged for next season, each receiving from twenty to forty weeks. Meetings will be continued until the large mass of material already engaged tentatively is disposed of.

The smaller salaried acts are the first to receive attention. Many of these had received assurances from the associated managers representing the "smaller time" that they would be taken care of for varying periods.

In one case an act which had been promised twenty weeks by the less important interests actually received thirty-eight weeks. A number of the big houses were represented in the conference. They wanted the act in question and in each case when they secured it they agreed to a salary 20 per cent. larger than that paid by the smaller houses.

FEIBER & SHEA A FIRM.

The vaudeville firm of Feiber & Shea, composed of H. H. Feiber and M. A. Shea, has been formed. The new concern will principally manage vaudeville theatres coming under its control.

As the nucleus of a circuit, they now operate the Perth Amboy Theatre in that New Jersey town, and this week secured the Orange (N. J.) Opera House from Wissell & Barton. Seven acts will be placed in the latter house. Separate cor-

the leases of each. Several other cities are under observation by the parties.

Mr. Shea has been a well known booking agent, and of late has been rapidly branching out, both as producer and manager. Mr. Feiber is known to vaudeville fame as the foreign representative of the United, a position held by him through the successive transformations of the former "Keith Booking Office."

The retirement of Mr. Feiber will make a yearly trip abroad in the interests of the agency. He leaves next August for this year's trip.

GOURARD DOING THE HONORS.

Even if Jackson Gourard does live in Larchmont or New Rochelle or some other New York Central town, Jackson is there with proper form for theatre treasurers.

This week each box office man in New York City received from Mr. Gourard an order for a nice new bonnet. This is Jackson's habit twice yearly in the silk and straw times. The treasurers treat Jackson well on first nights and the Gourards evidence in this manner that they are not forgetful.

Paul LaCroix and Jack Levy will formulate an act for the latter part of next season named "The Bouncing Hats." Mr. LaCroix, who originated this particular form of juggling, and two others will appear in the production. Mr. Levy is an agent.

The Seyons will be with "The Yankee Doodle Girls" next season.

MAY TURN OLYMPIC BACK.

It is possible that Hyde & Behman's Olympic Theatre, formerly the "Adams Street" house of the firm before entertaining the burlesque shows of the Eastern Wheel this season, will once more give variety bills, opening with that amusement next season.

It is said Nick Norton, the manager of the theatre, has been looking about, with a view of bookings for it.

No complaint seems to be made that the burlesque patronage has been below the mark, but it is the opinion that Hyde & Behman believe vaudeville is the more profitable for them.

NICHOLSON REPLACES ROSS.

Chicago, May 21.

Paul Nicholson, of Nicholson and Norton, and who lately was out in "The Girl Question," appeared in Weber's "Merry Widow Burlesque" as the Prince at the Colonial this week in place of Charles J. Ross, who broke his knee-cap in New York.

Mr. Ross will be confined to the sanitarium where he was removed, for the next two months, it is feared. His wife, Mabel Fenton, is also confined there through illness, and Mr. Ross's mother was removed to her home from the same institution last Tuesday.

The accident to Mr. Ross occurred while he was walking downstairs in Weber's Music Hall from his dressing room. On the Monday previously, at his especial request, Mr. Ross's dressing room was trans-

\$2,500 FOR AN AIRSHIP.

No sooner had the news reached New York that the Wright Brothers from their grounds at Mantow, N. C., had accomplished the feat of sailing a long distance with their airship before an accident caused the ending of the voyage than William Hammerstein wrote the brothers, offering \$2,500 weekly to exhibit the atmosphere cleaver, interspersed with a lecture, on his roof.

The answer is awaited by the manager, who is in fear the Wright Brothers will not agree that their aerial boat shall be subjected to metropolitan inspection.

GOOD SUMMER SHOW.

At the Colonial next week, a bill will be presented to attract the multitude, and from the list it should accomplish that object.

About this time last season, shortly after Percy G. Williams sailed for Europe, Frank Jones, Mr. Williams' representative, gave a similar show in quality. Mr. Jones is also responsible for next week's program.

Rock and Fulton head the array, with Irene Franklin and Burt Green, Karno's Comedy Company, Rice and Cohen, Stuart Barnes, Sydney Deane and Co., Collins and Hart, Frosini and DeHaven and Sydney Sidney.

ONE DANCER AMONG 500 BOYS.

Rehearsal for principals of the Cohan & Harris "George Evans Honey Boy Minstrels" was called for some day next week. The engagement of the minor people has not progressed as rapidly as was hoped for. James Gorman, who is putting on the numbers, has tried out over five hundred boys, and discovered only one dancer. For this reason it may be decided to abandon the most pretentious dancing number.

It is proposed to open the new organization in Atlantic City in July, where they will remain for a week, coming thence to the New York Theatre for four weeks, then direct to the Chicago Auditorium, after which it heads direct for the "coast," playing everywhere worth while on the way back. The tour as at present laid out covers an entire year without a lay-off.

All told the aggregation will total sixty-five heads, as follows: George Evans, George Thatcher, Julian Eltinge, Rice and Prevost, Waterbury Brothers and Tenny, Eddie Leonard and four boys, a European novelty act, the identity of which is being carefully concealed; seventeen musicians, twelve singers, twelve song and dance men, a property man, an electrician, a baggage man, two advance agents and one manager.

The claim of the management is a weekly expense of \$5,000.

"SKI HI" FOR MADISON ROOF.

A light musical entertainment under the title of "Ski Hi" will be the offering on the Madison Square Garden Roof this summer in place of "The Behman Show," negotiations for the appearance of which were declared off last week after all preliminaries were thought to have been closed.

The new show is the work of Charles Alphin, a Westerner practically unknown to New York. He is understood to have substantial backing from friends. He will engage all the people and will personally stage and manage the show. He receives a specified guaranteed payment per week from Alf G. Herrington and Henry Pinus, who hold the Roof lease, and in return furnishes the completed show. He has filed a bond of \$25,000, signed by his financial sponsor, to support his contract obligations. The backer is described as being worth \$3,000,000.

Rehearsals will be called very shortly. The personnel of the organization has not yet been announced.

HART ADDED TO STAFF.

Max Hart, who has been the booking agent for the Jesse L. Lasky & Co. attractions, has been added to the Wilmer & Vincent booking staff, which will be composed of Mr. Hart and F. O'Brien, who this past season has had full charge of that department.

With the coming season this work will be divided between the two booking men, and from eight to ten houses will be in their charge.

Henry B. Harris, the legitimate manager, who is interested in Lasky & Co., is also financially concerned in the Altona theatre of W. & V. Mr. Hart retains his connection with Lasky & Co.

Anita Lawrence, of Linton and Lawrence, has been left a considerable fortune by her grandfather, William H. Kimball, of Salt Lake City, who lately died.

VARIETY will be on sale next week on Friday, May 29th, Saturday, May 30th, being a holiday.

CANCELLED FOR PLAYING "OPPOSITION."

Chicago, May 21.

The contract clause providing that no artist shall play opposition theatres in the city during or within two weeks of their engagement, was tested last week when the Luigi Picaro Trio and the Three Alcarons were cancelled by the Western Vaudeville Association for a contracted engagement at the Star Theatre this week. It was stated that the reason for cancelling was due to the fact that the acts played Schindler's Theatre, located about a mile from the Star, and the strongest opposition.

The Luigi Picaro Trio were booked at Schindler's by Frank I. Doyle, of the Chicago Vaudeville Managers' Exchange, which books independently for about ten houses in the city. The Alcarons did not play there, but as both acts are under the same management and were contracted together for the Star, they were refused admittance to the theatre when reporting for rehearsal.

John J. Murdock, general manager of the Western Vaudeville Association, stated the cancellation of the acts was justified in view of the contracts they signed for appearance at the Star and having played elsewhere preceding the opening. The notices posted in the Majestic Theatre building offices state all acts expecting time from the Western Vaudeville Association must be booked exclusively through that agency.

AWAY FOR IDEAS.

Some nice morning in about two weeks, when there is a steamship waiting to start Europeward, Mrs. Gus Edwards is going to remove Mr. Gus Edwards from the Edwards' apartments to the boat, from which there will be no returning for over a month.

While on the other side Mr. Edwards will imbibe a few of the Parisians' ideas for novelties, and brighten up his productive qualities generally.

The contemplated purchase of a "Panhard" automobile from Louis Martin, the restaurateur, will be deferred until the Edwards return.

EXCURSIONIST DIETRICHSTEIN.

Leo Dietrichstein, the playwright and farceur, is all ready to make an excursion, this being the open season for such recreation, into vaudeville.

He has all prepared a short farce called "Who's Got the Button?" calling for six principal people and has placed himself in the hands of M. S. Bentham to secure an opening date.

Dietrichstein closed his season a few weeks ago with his latest show.

OPERA AT EUCLID GARDEN.

Cleveland, Ohio, May 21.

Manager Max Featkenheuer announces that a season of opera will be inaugurated at the Euclid Avenue Garden theatre, June 8, following the week's engagement of Don Philipini's Spanish Band. As the Hippodrome opera season will close May 23, several of the principals of the company will be engaged for the season at the Garden.

It is rumored here that B. F. Keith holds an option on the Majestic Theatre, which lately gave up the ghost as a stock house in the suburbs.

WON'T SHOW NEW ILLUSION.

"I am not going to show my new illusion when I open at Hammerstein's Roof the first week," said Horace Goldin the other day. "There will be a certain party around, and what new stuff I have will be kept under cover until he leaves the city," added Mr. Goldin, who stated he had been long a sufferer at this person's hands.

"There's another magician who wrote me last Monday," continued Mr. Goldin, "telling me how much he admired some of my illusions, but saying in the letter he thought he could improve upon them. And then he actually told me how he intended doing them in the future. I received that letter on a very hot day, too," mused the illusionist as he kicked a hole in a piece of solid granite for relief.

The new illusion Mr. Goldin referred to was "The Circle," in which a taxicab is employed. During the Hammerstein engagement Goldin will give two distinct shows, the one at the matinee in the theatre differing from his evening performance on the roof. This will obviate the removal of Goldin's "props" up and down stairs.

THIEVES BUSY.

Thieves entered the apartments of Dolly Julian and Fred Leggett on West 43d Street a few days ago and departed with all the couple's portable property, including a quantity of stage and street apparel, jewelry, etc. Even their trunks were rifled.

On the same day Orletta and Taylor, principals in "The California Girls" (Western Burlesque Wheel), living in another part of the city, were robbed of almost all their possessions. When Miss Orletta returned to find their rooms rifled, a dispatch was awaiting her bringing news of her sister's death in another city.

MOZART WILL AFFILIATE.

Lancaster, Pa., May 21.

A statement was given out this week by Edward Mozart, head of the Mozart Circuit of vaudeville theatres, that his houses would affiliate with two other circuits next fall, giving an act through the juncture 40 weeks.

Sixteen of the theatres on the combination will give two shows daily; the remainder, three. A branch office of the Mozart Circuit will be established in Pittsburgh June 15th, with James F. Lee in charge.

While Mr. Mozart did not include in his statement the names of the other circuits he will affiliate with, it is surmised that the Western States Vaudeville Association will be one, while a Californian list is expected to fill in the others.

AGE LIMIT MEASURE DEFEATED.

Boston, May 21.

A bill to allow the stage appearance of children under fourteen years old, urged by the theatrical managers, was defeated in the House yesterday by a vote of 36 against 57.

LYCEUM THEATRE NO MORE.

Boston, May 21.

The work of demolishing the Lyceum has commenced. It will be replaced by a big office building containing a new theatre, owned and operated by the present lessee of the Lyceum, George H. Bachelior. It will house burlesque. Opening expected about New Years.

Al Fields leaves for Europe on June 6.

NOMINATIONS MADE.

At the Tuesday night meeting of the White Rats, Joseph Callahan, Ed Kehoe, Rube Welch, Major Doyle and Edwards Davis were appointed the nominating committee to select the candidates for the various offices to be filled at the annual election.

The vote will be taken by mail from all members, the polls closing on June 16.

The committee remained in conference Wednesday and Thursday, without any names given out. All the officers of the order, excepting one or two trustees who hold over this year, are elective and will be balloted for.

It was reported while the committee was in session that Fred Niblo was favored for "Big Chief."

RUN OF OVER TWO YEARS.

On June 10, the Fred Karno Comedy Company will leave New York for London, their English home. Of the present combination, Billie Reeves, engaged for the "Follies of 1908" on the New York Roof, will remain, and perhaps a few others who will secure American engagements.

Alf Reeves, manager for Karno, who has piloted the troupe so successfully in vaudeville for two and one-half years on this side, fifty weeks of which have been spent in Broadway vaudeville theatres, will take the crowd back.

In the fall, Mr. Reeves will return, holding the same pieces presented here in the repertoire, and may bring several others of the Karno latest productions, particularly "London Superba."

MOCK'S CRACK BALL NINE.

A crack baseball nine has been organized by Harry Mock, superintendent of the Victoria Theatre. Mr. Mock does not deny it is composed of professionals and says he is open to play any team, from the "Giants" and "Yankees" to any challenger, for money. Mr. Mock is carrying a new ten dollar certificate to post as a forfeit any time.

There will be a house nine gathered together from the Hammerstein staff, but only three of these are in the "profess" collection. Denny, Zeran and Doyle are the Hammersteiners in the all-star nine, which has been named "Harry Mock's Victoria Field Club."

Jim Bailey will manage it on the road, and the first of the thirty games scheduled along the Jersey coast and on Long Island will be played June 2. The players are Kriedler, c.; Zeran, p.; Denny, lb.; Hoey, 2b.; Jung, ss.; Brown, 3b.; Pealy, l. f.; Devins, c. f.; Doyle, r. f. Mr. Bailey besides his duties as manager will be all around "sub."

COMPANY FOR CASINO REVUE.

The unnamed Revue to be produced at the Casino by the Shuberts on June 8th will contain among the principals Frank Mayne, Grace Tyson, Irene Bentley, Josie Sadler, Harry Corson Clarke, Walter Lawrence, Henry Bergman, William Bonelli and Arthur McWatters.

No contracts have been issued for the Revue engagements. Verbal agreements only are obtainable.

OBITUARY.

Joe Bonnell, formerly a ballad singer and monologist, and until his retirement from the stage on account of illness, a prominent member of the White Rats of America, died at his home, 107 East 31st Street. A tubercular affection from which he had long suffered in a mild form caused his death. At the deathbed was his mother, Mrs. Kate Bonnell, widely known among vaudeville artists as proprietor of the theatrical hotel in East 31st Street.

Bonnell was about 35 years old and was born in Orange, N. J. He was actively engaged on the vaudeville stage until five years ago, when illness forced his retirement. His death was sudden. He went to the Empire Theatre, Hoboken, to witness a vaudeville show a week ago Monday. The following Wednesday he complained of a slight illness and went to rest during the afternoon. During the night his condition became alarming and doctors were summoned. He sank rapidly from then until he passed away Wednesday.

He was a well known Elk, holding membership in the Orange (N. J.) lodge.

Funeral services were held at his late residence in 31st Street yesterday. Among those who attended was Geo. M. Cohan, a life-long friend of Mrs. Bonnell. A floral piece representing the emblem was the offering of the White Rats.

Philadelphia, May 21.

Catherine Hackett, a member of the old Walnut Street Stock Company, died in the Forrest Home last Monday. She was 84 years of age, and had been in the Home since 1901.

Hugo Toland, a prominent actor, died in this city (Philadelphia) on Monday at the age of 39. Bright's disease caused his death. Up to last week Mr. Toland had played with Lillian Russell in "Wildfire."

BURKE'S OWN ROAD SHOW.

Billy Burke, formerly of Burke and Denpys, has been invited to organize five or six acts under his personal direction into a travelling vaudeville company to play over the United time next season. Four of the acts are of Burke's own producing.

Sydney Wilmer, of Wilmer & Vincent, saw the show and immediately offered Burke his time for the organization next season. Weber & Rush have offered to take it likewise and it is probable that the bill will be brought together again in September for a tour.

CANCELED AND CANCELS.

John W. World, of World and Kingston, this week returned gratis to the United Office two more weeks the act had yet to play in the East upon being informed last Friday (May 15) that this week's engagement at the 125th Street theatre "was off."

Six weeks' time over the Orpheum opening at San Francisco on June 7th were accepted by Mr. World, and the team will rest in that part of the country when the engagement is concluded, looking over the quarry World is interested in.

Maude Edna Hall and Carlton Macy commence a three-weeks trip of the Williams houses on Monday, opening at the Alhambra.

Margaret Sheridan has signed with William B. Watson for next season to play parts.

Kitty Traney, she of the sporting act, returns to Europe to-day. The Tom Jack Trio, another foreign number, leaves May 28.

Castellane and Brother are showing their new act as the "extra attraction" with the "Bon Tons" at Waldman's, Newark; this week.

Belle Hathaway's Monkeys and Baboons commence their western tour next season, at the Orpheum, Salt Lake City, opening August 9.

The Marinelli office received a cable this week from Paris that Moran and Wiser had scored at the Folies Marigny, in the lively city.

Claude Gillingwater will return to vaudeville June 15 at the Fifth Avenue with the sketch formerly used by him in the same field.

Mark A. Luescher, general press representative for the Orpheum Circuit, will start upon a visit of the cities containing Orpheums in the fall.

"Onaip, the Hindoo Mystery," which lately opened at the Hippodrome, will appear on the Williams circuit commencing June 8 at the Colonial.

Adolph Zink has placed his diminutive self under the sole direction of Gus Edwards. Mr. Edwards will put the little comedian out in a sketch.

The Imperial in Brooklyn, which came under the management of Percy C. Williams recently, will be renamed "The Crescent," playing stock next season.

The damage case of D. F. Hennessy against P. B. Chase, of Washington, has been on trial this week at the latter city. A verdict was expected yesterday.

The Press Department of the Orpheum Circuit now designates the acts booked for the circuit next season by numbers instead of names for convenience.

Ethel Edwardes was married May 7 to William C. Tucker, a vaudeville artist, in New York. Miss Edwardes was until lately a member of the "Miss Hook of Holland" Company.

The smaller managers of the United occupy the former office of E. F. Albee for a meeting room. Mr. Albee with his private secretary, Edward Darling, has moved down the hall.

James H. Cullen will play the Orpheum Circuit next season for the eleventh time. Mr. Cullen will wear eleven service stripes on the cuffs of his coat sleeve during the engagement.

The bookings of the Doric, Yonkers, will be continued by the United, the three years contract made by Jasky & Co. with that agency having been assumed by Harry Leonhardt along with the lease.

NOTES

The Rooney Sisters are expected to open on the Orpheum Circuit June 21. It is stated at the Orpheum offices the girls' time has not been set back, nor has a request to that effect been received. The Rooneys are now in London.

The judgment obtained by Bert Cooper against Vesta Victoria for commissions has been reversed by the Appellate Division of the Supreme Court. Mr. Cooper will be obliged to bring another action against Miss Victoria if he persists in his claim.

The Great Richards, "male soubrette," has received United contracts calling for forty weeks next season. Richards declined offers from Broadway managers for musical comedy, preferring the vaudeville time.

Abel and Irwin have been booked by M. S. Bentham for 30 weeks, to commence on July 6 at Grand Rapids (Mich.). The act will then go West. Neil Abel was "end" of the Primrose Minstrels this season; Mr. Irwin was interlocutor with the same show.

Lillian Shaw is thinking of appearing in a newly written sketch, assisted by Al Coleman, or perhaps it will be Mr. Coleman, assisted by Miss Shaw, or it may be Shaw and Coleman, or Coleman and Shaw. You can't be too particular in these small details, you know.

A splendidly executed three-sheet in several colors has been turned out by the Miner Lithograph Co. for Alice Lloyd, to be used during her forthcoming legitimate tour under the management of Klaw & Erlanger and Florenz Ziegfeld, Jr. It is a superb piece of paper.

The De Faye Sisters sail on Tuesday, going to Russia, where they will play. Howard and Howard leave on June 10 for their English engagements. La Gardenia, the Spanish dancer, sails May 28, returning to Paris. The Paul Tausig Agency arranged for the transportation of each.

Catherine Howard, with the "Blue Ribbons" the past season, has been engaged by Weber & Rush for the "Parisian Widows" when that show again opens. Harry Armer, orchestral director now with the "Bon Tons," will take the same position next season with the "Widows."

La Dora Taylor, an Australian toe dancer of some note; Grace De Mar and Dave Rose have been signed by Charles J. Burkhardt for Herman Fehr's new Western Wheel show, "The Travellers," next season. Max Burkhardt will also be an important member of the cast.

Herbert Lloyd is due to arrive on the "Cedric" from London next Thursday. He will be here only a few weeks, sailing again for the other side June 16. Mr. Lloyd comes to make final arrangements for the tours of several American musical shows which he is to exploit on the other side.

Frederic Bond and Fremont Benton have been engaged for the Orpheum Circuit next season, and will open during the summer.

"Abie" Hammerstein is no longer the manager for Ina Claire, the Harry Lauder imitator. Miss Claire announces the fact of the dissolution, and Mr. Hammerstein confirms it, but "Abie" is still in the ring with an act to show, "The Subway Girls," all under cover.

Gladys Sears, "The Girl of Many Di-lects," who will play in vaudeville during the summer, is acquiring a tan at Atlantic City for a couple of weeks before commencing the variety time. Miss Sears' manager, Chas. E. Taylor, is also at the seashore resort.

Last week a personally conducted party, led by Jean Schwartz, visited a nickelodeon on Sixth Avenue, where they "tried out" the new slides prepared for the Cohan & Harris publication, "Take Your Girl to the Ball Game." Mr. Schwartz officiated at the piano, someone sang, and someone else worked the slides.

Carroll and Cooke returned to the city Monday, after working continuously for thirty-eight weeks. They opened their season as a Klaw & Erlanger act, and were continued by the Orpheum. Joe Carroll said, upon reaching town, that in his twenty-two years upon the stage he has never passed a more pleasant engagement.

"Gillie" Gordon, the treasurer of the New York, was bothered over one lonely seat the other night. Three different persons had asked to have it exchanged. Sam Harrison, the manager of "The Soul Kiss," playing there, inquired of Mr. Gordon the trouble. "Oh, it's a dog seat," replied Gordon, giving Mr. Harrison the coupon, which read "K 9." Perhaps this should properly go under "Released."

Genaro and Bailey closed with "The Bootblack Detective" on the Stair & Havlin time last week. They re-open in the same piece July 17, playing Southern and Western time next season. After that Al. H. Woods will send them out in a new vehicle. Between this and the opening of the new season the couple will play a few vaudeville weeks if they are forthcoming at an advanced salary.

Mazie King, who attained some prominence several years ago as a toe dancer, is preparing a new spectacular terpsichorean act for next season requiring the services of two electricians and a considerable scenic embellishment. The act will shortly be "tried out" in private for the inspection of the managers.

The Orpheum Circuit producing department has selected a one act playlet, entitled "The Old, Old Story," as the vehicle for a tour of that circuit by Felice Morris, a daughter of Felix Morris. The sketch will be placed in rehearsal in a few days and the presentation will be made as soon as possible.

A small sheet published in Denver, called "Amusements," said recently referring to the possible closing of the Baker theatre, a stock house: "If the closing occurs, it will be through the audience; weight, 180 lbs.; height, 6 ft."

A final conference was had yesterday (Friday) over the proposition submitted by the Eastern Burlesque Wheel for the lease of the People's, Philadelphia, as one of its spokes for next season.

Charles B. Arnold, the burlesque manager, left this week for a vacation of ten days in his home town, Cincinnati.

Brotherhood and Barlowe open a tour of the Sullivan-Considine circuit at Winnipeg, June 22.

Nella Bergen will probably appear in vaudeville yet this season. Gus Edwards is pulling the wires, Miss Bergen giving him charge of her vaudeville engagements.

Harry Tighe will play a few vaudeville engagements before entering upon rehearsals for Frank McKee's "Algeria," opening at the Broadway in the fall.

The Church City Four have re-engaged with M. M. Thiese.

Jule Delmar, of the United, is again booking Henderson's, Coney Island, this summer.

A. M. Bruggeman, manager of the Empire, Hoboken, N. J., will sail for Europe shortly.

Fred C. Curtis, last season manager of Keeney's, New Britain, and formerly connected with the Poli Circuit, has opened a general booking agency at 88 Tremont Street, Boston.

The new B. A. Rolfe production to be presented next season in arrangement with Pat Rooney will be a heavy act act scenically, using ten people.

The Casino, Asbury Park, under the management of Walter Rosenberg, will play moving pictures and vaudeville Monday.

Howell and Scott will open on the Moss-Stoll circuit in England next November, booked through L. Johns, the Moss-Stoll circuit's New York representative.

The week of June 15, Collins and Hart will play both the Hammerstein Roof and the Orpheum, Brooklyn.

Rolfe's "Ten Dark Knights" will probably be booked for the Western States time of Louis Pincus, of the Pat Casey Agency. It will open at Spokane June 7.

Geo. A. Clifford will be with Weber & Rush next season. Morris and Morton have also re-signed with the same firm for "The Dainty Duchess."

The Quaker City Quartet has been routed for eight weeks in the West, opening July 12 at St. Louis, through The Pat Casey Agency.

Lee Arthur has written a sketch to be used next season by Snitz Moore in one of the Weber & Rush burlesque shows.

LONDON NOTES

London, May 9.

Joseph L. Sachs, proprietor of a new house for Johannesburg, is in town. The hall will cost \$225,000, and be larger than the Empire, seating 1,550 people and holding \$1,900. There will be eleven bars in the place to accommodate the spending propensities of the miners. Artists who book direct will pay no percentages. Shows will consist of eight or nine turns and, a ballet, the latter utilizing sixty girls. The hall will have a Winter Garden and spacious promenade. An eight-weeks' engagement will be given, and whether any other town will be booked in conjunction is not as yet declared. Cape Town was a loser for the Hymans, and is a town full of blacks and not up to much for shows, though they kick if they don't have them. It is understood that the Hyman vaudeville season at Durban is for three months at His Majesty's Theatre, as matters stand.

The Camden Theatre opened as a music hall last Monday, though the leaseholder had a rigid proviso against the house becoming a vaudeville theatre, and a perpetual injunction against its doing so was granted by the court. Later on the lease was handed over *in toto*, the injunction thus becoming inoperative. The Gibbons combine is quite active, and had a good try for a southside theatre which would have been hot opposition to a certain "Empire," but here as yet have failed to land in.

Cardiff, which used to be considered Stoll's ownest own, was ventured on successfully by Macnaghten, and now Dance and Barrasford seek for a site in Stoll's former residential town. They aim to build a very large hall if they find it a fit central location.

Henri Cazman mourns the death of his mother, who died May 2.—Oswald Stoll has been having a vigorous newspaper controversy at Swansea with one Dr. Rawlings, a prominent local light who has been "roasting" La Milo and her patrons. Mr. Stoll swings some sledge hammer blows at his opponent, and claims his attacks on the Swansea Empire audience are an "infamous libel."

Houdini's book gets glowing notices in the various London papers, and is especially appreciated by the great magical community of the metropolis, so many of them being grouped in "The Magic Circle."

The Empire's successful revue "Oh, Indeed," is reaching a second edition, the plays that have been burlesqued replaced by new parodies on the latest things out, and nothing left but the original framework.—David Hart has closed six years' connection with the Grand, Gravesend, and is out with plans for the Gravesend Coliseum, which will probably be passed. The proposed new venture is situated mid-town.

Wilkie Bard, who has been recuperating at Margate, resumes Monday at the Oxford and Tivoli, after two successful operations on his throat.—At Blackpool Tower Menageries, where a number of valuable animals have been lost during the past

year, a post-mortem on three tiger cubs, the last to go, bears out the theory of poison.

Dance and Barrasford are also prospecting a hall at Stratford, London, where Stoll is strongly established, and in conjunction with Will Sley, of Manchester, will open the Birkenhead Hippodrome May 19 (formerly King's Theatre). Oldham and Nottingham are the other towns where Dance and Barrasford will open big places in the Autumn.

The Glasgow Pavilion has declared a dividend for the half-year at the rate of 30 per cent. Glasgow Gaiety has returned to one house a night.

Provisional license has been secured for the Ilford Palace, London, and this syndicate hall will find a new Ilford Hippodrome to contend with. Edmonton Empire (2,500) opens in November, and the altered Boscombe Hippodrome (2,000) on August Bank Holiday. Devonport Hippodrome (2,000) opens Sept. 15, followed by Blackburn Hippodrome.

Rotherham Hippodrome is being pushed for an August opening, while Southampton Winter Gardens will soon bloom in full glory. All told, perhaps a round score of new music halls are immediately prospective. Macnaghten has taken Southport Pier and will run six night shows and a matinee.

At a final ballot Brighton Casino, the new million dollar project on the foreshore, passed the Town Council by a vote of 46 to 1. A proposed reduction of the site area was struck out, and the dimensions will be settled later.

George William Wallis, posing as an agent, got nine months' hard labor for a confidence game, annexing the deposit money of young women longing for the footlights, and falsely promised engagements.

Pacey & Evans sued for commission an artist too ill to work, who pleaded "no play, no pay." The court sustained the artist in this case, though in some other cases this has not been done.

Mark Melford caught the Shakespeare Theatre for \$2,000 damages, wrongful dismissal from pantomime.

An Italian manager has overcome first night booing by three ballot boxes at the entrance labeled "Good," "Bad" and "Indifferent," in which departing auditors drop their opinions of the show.—The anti-hat agitation has drifted from Paris to London, hats off being already the imperative rule at Queen's Theatre and Covent Garden. A sumptuary municipal law to give managers powers in this matter is being formulated in Paris.—The final name for the new Alhambra ballet is "Under Two Flags," and it shows the John Bull you see in cartoons losing his head in a whirl of Parisian gayety, after which the French accompany J. B. to his home in the land of fog.

PARIS NOTES

By EDWARD G. KENDREW.

Paris, May 11.

With the advent of warm weather, a month late, the Champs Elysées is resuming its usual evening aspect, and the establishments in this beautiful thoroughfare are announcing their opening. These are the prototypes of the New York roof gardens, and have much to learn. But still they are much appreciated by Parisians.

Following on the track of the Ambassadeurs, which started off propitiously on May 1st, the Folies Marigny, in a new coat of paint, inaugurated its show on May 8th, both thereby breeding contempt for the mariners' fable of Friday being an unlucky day. The Alcazar d'Eté is announced for 15th.

The program at the Ambassadeurs, awaiting a summer revue, consists almost entirely of French "lyrical" turns. There are few names known abroad, excepting perhaps Mayol, Jane d'Alma, and the three Rubys. The show at the Marigny, anticipating vaudeville later, is on the contrary made up of a revue without a title, with a few variety numbers to start the soirée, such as Tom Titt and Titt Bitt, imitations; J. and M. Brunin, jugglers with billiard balls; Millman Trio, wire, and Miss de la Tour, acrobat.

Another sign of the times is the withdrawal by the Isola Brothers, of the winter revue at the Folies Bergère. On May 6th they substituted the variety entertainment for which this house was famous in the beginning. Marinelli has the booking.

Thus we have the Frisco musical eccentricities, cinematograph, Bosc with some ballet dancers, Wieland and his wife as jugglers, Humti-Bumsti, clever knock-about, the 4 Barowskys, tumblers; Caroline Otero and G. Wague, in a drama "Christmas Night," which it seems to me was played once at the Little Palace here; De Dio, a splendid serpentine dancer not yet seen in New York, etc. It is, taken on the whole, a fine program. On the first night the De Dio fire dance did not go well on account of the special lamps failing (the French electricians were not used to them), and this was rather a misfortune for Parisians, as the turn is one of the best of its kind and not here before. Those who know Percy Bogis (who was with Loie Fuller years ago, and is now managing the pretty Miss De Dio) can picture his disappointment at this calamity.

Vaudeville is ever the order of the day at Barrasford's Alhambra, both here and in Brussels, with an entire change the first of each month. Under the management of E. H. Neighbour, the Paris house is still going well. This is the bill for May: Jenny Gray, danseuse; Charles Serra, equilibrist; Pauline Bert, chanteuse; Elton and Elma, with their comic act on triple bars (on the stage, not in the saloon); Sirdy Nirvana, with a trained horse in "living pictures"; Trio Moxon, eccentric acrobats; Miss Renée, instrumentalist; Ernesto, juggler; the Johnstons, xylophone; Lawson and Namon, funny cycle act; "The Children of the

Sun," in their transformation act (by no means Orientals); the Carmos, Australian Hercules; Will and Alice Vokes, "comedy dancers," (what a familiar name to those who knew the old-fashioned English pantomime, with its clown and pantaloons); Joe Reichen, with his trained dogs; the Lumars, acrobats, and the Auxeto-Gramophone.

At the Nouveau Cirque (Tison & Debray, directors) we have now more vaudeville than real circus, and the present show, excepting for a nautical bouffonnerie for the children, could easily be transferred without trouble to any stage in this city. Horsemanship is quite ignored for the moment. We have this month Mlle. "Rose de France," with performing dogs, one of "loops-the-loop"; Trio Dagmar, a bit of everything; Gerard and Miss Hut-El, designated "The Diamond Jaws," because they wield furniture suspended by their teeth; Ronco, athlete; W. J. Bright, equilibrist; Blanche de Paunac, "mind reading"; the Dexters, slack wire, and Sydney, "the original English clown" (program).

The Paris courts have just condemned Mlle. de Valcourt to pay \$1,150 for breach of contract, to the directors of an open-air café chantant in the Champs Elysées. She is a lyrical artiste who objected to appearing in tights. After playing a few nights Mlle. de Valcourt refused to continue her role, declaring that the costume she wore, in the main only tights shocked her modesty and had an unfavorable effect on her health. The court seems to have considered she had been on the stage long enough to know what she might be called upon to wear in a Parisian revue before she signed the contract, and, furthermore, decided she had not brought proof to show that the wearing of tights, even in an open-air café chantant, could be the direct cause of ill health.

At the competition of the Opera Comique for tenors last week the first prize was carried off by a young man named Falandry, who is employed at a café as waiter in the city of Montpellier, and he merits all the more praise for this calling. He is, of course, very proud of winning the prize in a contest in which 478 competitors took place, and he is well aware that to succeed in this profession he must study hard for two or three years. Indeed, he intends to take full advantage of the privileges of tuition, which the prize carried with it. "If I do not find a small engagement to keep the wolf from the door," he said, when the result was known, "I shall continue as a waiter, awaiting the happy day when I can become a star artist at one of the great opera houses abroad." Lina Cavalieri started life as a newspaper folder in Rome, then became a dancer at the Folies Bergère; with natural talent, Falandry, therefore, may also ultimately demand his own price for grand opera in New York—or he may yet be contented with a certainty at the halls here! I have seen more than one with operatic ambitions, only too pleased to embrace musical comedy and even vaudeville, after winning the highest awards of grand opera.

ARTISTS' FORUM

Confine your letters to 150 words and write on one side of paper only. Anonymous communications will not be printed. Name of writer must be signed and will be held in strict confidence, if desired.

New York, May 18.

Editor VARIETY:

Referring to the communication in your last week's issue from Warren Lincoln Travis, permit me to say:

First, the undersigned, as the sole manager of Gilman Low, has issued no defiance nor challenge to anyone, but if any challenges are presented will be perfectly willing to do business—always on a cash basis.

Secondly, since Mr. Travis has met with an accident there is nothing to be said, except to wish him a speedy recovery.

Thirdly, the undersigned absolutely de-

nies every single one of Mr. Travis's statements and is ready to prove his contention.

Thomas Whiffen.

Chattanooga, Tenn., May 18.

Editor VARIETY:

We were engaged for week April 27, 1908, by W. A. Little, manager of Lyric, Macon, Ga., and on Saturday we were handed a check for \$30 for balance of salary. At Birmingham, Ala., on arrival, the manager, Mr. Kelly, cashed the check for us. The check was returned marked "No Funds," and as we were the endorsers we were compelled to make good. We wrote Little, but he has ignored our letter.

Arion Trio.

DIN MCGINN.

(After Kipling, by a Stripling.)

BY HARRY BREEN.

You may talk of easy graft, and say stage hands are a laugh,
For your props send in the list some one will spot it;
When it comes down to prop making
You can't do a bit of faking,
And you'll yell about the other guy that's got it.
Way out West, where names don't shine,
Where I worked for Considine,
Doing comedy with a swell little queen,
Of all that stage hand crew, the whitest man I knew
Was our old Corkonian prop man, Din McGinn.

It was Din, Din, Din,
You lazy lump of lumber, Din McGinn,
Hey, lively as a parson,
First act's on; get some rosin,
You fat and foolish Fenian, Din McGinn.

The suit his joblots wore had served some Nat Willis before
And at that it didn't serve him much behind;
It was just a pair of pants that never had a chance;
To speak about the coat would be unkind.
When on Monday acts came in, he was there through thick and thin,
Where like Legree when he bellowed at a slave,
We shouted, "Hey! Be quick! I sent in for a slapstick!"—
Then he'd hustle round and get a barrel stave.

It was Din, Din, Din,
You faker, where's the prop list I sent in?
Dig it up and get wise to it;
Can't you read? Come here, I'll do it;
Don't they have free schools in Ireland, Din McGinn?

He would run around the place till he got red in the face,
And he treated everybody like a star;
If we'd all ask for cutglass, you could bet a Lew Fields pass
That he'd get it, and say, "All right, here you are."
And his prop room was his home,
There as king he reigned alone.

And he'd make props till his fingers they got sore;
And all like the T. M. A.'s, he'd work thirty different ways,
And he'd only say, "Nix, that's what I'm here for."

It was Din, Din, Din,
That's the cue where you come in;
When I punch you on the jaw
Just stand still, don't crab the roar;
It's sure fire, wait and get it, Din McGinn.

I shan't forget the night I was juggling with a light,
And I wasn't over where I ought to have been;
And my clothes all caught a flame,
But the first to help me came,
Was our old Castilian-get-there-Din McGinn.
He took me like a kid, and he wrapped me, yes, he did,
In a Guttenberg, an old one that was green.
It was ragged and all torn,
But of all the coats I've worn,
I'm gratefullest to the one from Din McGinn.

It was Din, Din, Din,
Here's an actor who's been blistered to the skin,
While you're here there still is hope,
In the prop room you've got done;
For God's sake, go and get it, Din McGinn.

He took me in his arms, and he carried me from harm,
And a spark fell on him that he hadn't seen;
In his old prop room inside,
He said, just before he died:
"I hope you ain't hurt, Hank," said Din McGinn.
I'll meet him where he's gone,
I'm booked there for later on;
It's a big jump, and there ain't no stops between;
He'll be sitting on the coals
Making props for actors' souls,
And I'll get a smile in hell from Din McGinn.

Yes, Din, Din, Din,
You prop pursuing pagan, Din McGinn;
Though I've kidded you and gayed you,
I'd sit still in hell beside you;
You're a saint, that's what I ain't,
Old Din McGinn.

THIRTY DAYS AFTER.

Down below he made some prop
That the devil couldn't stop;
It was something, so they tell me,
To bank fire.
Yikes! In life, he's doing well,
Helping actors out of hell,
So I'll change my route
And book a little higher.

RELEASED!!

Jokes and dialogue heard this week around New York City, which were released for general usage about the dates set down.

Will be compiled weekly, and may be utilized for a guide to English and Western acts yet to appear in New York.

"John D. Rockefeller has a dollar for every hair in your head; he has nothing on me; I have one for every hair on his." (12 seconds after the last hair disappeared from John D.'s pate.)

"If the projection on an elephant's head is his trunk, then the one in the rear must be his valise." (Date not known exactly, but it has been reported that Adam pulled this one on Eve just before he choked on the apple.)

"He is great, but a nutmeg is grater." (As far as can be ascertained this one was never legally "released," but was purloined by a band of strolling players along in Will Shakespeare's time and was much in vogue at that period.)

"I'm going home to mother; well, that's better than having her come here." (In the first sketch played.)

"When St. Peter asks for the receipt, do you think I am going to chase all over H— looking for you." (27 years old to-day.)

"I'm thinking of taking a wife; better take a single girl; it's safer. (Oct. 13, 1890.)

"I'm strong as an ox because I eat plenty of beef."

"That's funny, I've been eating fish all my life and I can't swim a stroke." (Inscribed on the cornerstone of an ancient Roman market.)

"It's hard to lose your mother-in-law."

"Hard! It's almost impossible." (Comparatively young in years, but oh, so old in hard experience.)



RICHARD F. STALEY'S MINES.

The upper cut of The Ontario Humming Bird Mining Co.'s properties at Idaho Springs, Colo., shows a very good perspective, and Mr. and Mrs. Fred Walton before the cabin. Time seven A. M.
The lower picture was taken on May 5th, the arrow indicating the location of "The Sapphire" mine. The figure half buried in the snow is Mr. Staley.

BOOKING BY LONG-DISTANCE.

Jack Norworth suddenly cancelled the Grand Opera House, Pittsburg, last Sunday, and Wynn and Lewis were booked in to substitute on only twenty minutes' notice. John Harris, the Grand Opera House manager, called up Jule Delmar on Sunday as soon as he received word from Norworth that he would be unable to play on account of illness.

Delmar immediately offered Wynn and Lewis, who were playing the Colonial

last week. Going to another telephone while the Pittsburg long distance tolls were piling up, he got their confirmation, and in just twenty minutes the engagement was settled. Wynn and Lewis opened in Pittsburg Monday.

The entire Moss-Stoll circuit has been obtained for Shean and Warren by A. E. Johnson, of the Pat Casey Agency. The act may not leave for England to play the engagement until next spring.

BIOGRAPH COMPANY MOVES AGAINST EDISON EXHIBITORS

Brings First of a Series of Suits to Stop Use of Its "Latham Loop" Patents in Connection With Projecting Machines. Kalem and Vitagraph Companies Also Sued.

"The American Mutoscope & Biograph Company have brought two suits against William Fox of New York, the proprietor of the Harlem Amusement Company for infringement of the Latham Loop patent and the Pross Shutter patent in the use of his projecting machines."

This curt announcement was made yesterday by the Biograph company in New York. The heads of that concern would not comment further on the new phase of the film situation, but it is presumed that the Fox suit will be followed shortly by similar actions against users of Edison films.

Suit has already been brought against the Edison Manufacturing Company under the Latham patent, which, it is alleged, is being interfered with in the manufacture of Edison films.

Accompanying the announcement of the Fox suit is this second statement:

"Papers have been served in suits brought by the American Mutoscope & Biograph Company against the Kalem Company, and the Vitagraph Company of America for infringement of the Latham patent in the use of their moving picture cameras."

This brings the two Edison licensees named into the same litigation as the parent (Edison) concern.

Action against exhibitors has been threatened by the Biograph people ever since the Buffalo convention.

SUMMER PROSPECTS BRIGHT.

According to a well informed moving picture man in a position to correctly gauge the indications for the trade the coming summer, the moving picture industry will not suffer during the hot spell.

Orders from exhibitors were being briskly forwarded, said VARIETY's informant, and the scattering few days of hot weather in the past two weeks had had no appreciable influence.

"Of course," said the moving picture man, "a day or two of warmth now means a great deal more to the populace than later in the season when they have grown accustomed to the heat, and while a newcomer in the business may grow frightened at a temporary lapse of patronage, the weathered exhibitor will keep on his course."

"It has been the experience of the picture trade that moving pictures are an attraction in the summer, and draw away from the summer resorts, both through the inexpensiveness and the entertainment."

"We look for the favorable conditions continuing this summer as of yore, and in view of the past season, with its many

complaints of 'poor times,' it would not be at all surprising if the picture going public were considerably increased during the next two or three months.

"Do you know," he continued, "that much the same conditions prevail in July as in December which affect the pockets of the people who want to be entertained, but cannot afford a great deal? The summer park may attract a person who goes once, and can ill afford the expense necessary to thoroughly enjoy himself, even without the added cost of transportation. In many instances, it is figured that there is nothing to be seen at the park not looked at before, so the amusement seeker turns to the picture show for relaxation and economy."

"Any time during the day you may see hundreds seated in a picture house who have settled themselves comfortably, and watch with cooling brows the reels run off. Of course, as often as practicable, we give winter scenes."

TOLEDO ALL PICTURES.

Toledo, May 21.

Commencing Monday, every theatre in Toledo will present moving pictures as the entertainment.

Since the commencement was made in the Arcade (Hurtig & Seamon) with immense success the others have decided on the same policy.

The Empire, Valentine and Burt all handle the reels for the first time May 25.

The Casino Co., of Detroit, will manage the Valentine during the picture run. That company has also taken the Lafayette in Detroit for a similar purpose.

URBAN'S COMPLETE PLACE.

London, May 9.

The Charles Urban Trading Co. has established "Urbanora House," in Wardour Street, the first complete home of cinematography in London, where every essential of the business is manufactured from the raw material.

Urban used to live in Chicago, and has the Chicago "hustling" spirit in his make-up, as the quickness with which he reproduces every great event of the day is a positive wonder.

There is a fine exhibition theatre in connection with the new establishment, complete in all its appointments, from turret to foundation stone.

SUMMONS FOR SUNDAY PICTURES.

On Thursday, before Judge Finn in a police court, Maurice Goodman, attorney for the Keith-Proctor firm, appeared in answer to a summons served at the Union Square Theatre for an alleged violation in playing moving pictures last Sunday.

The case was dismissed.

Beginning next week the American Mutoscope and Biograph Company will begin to release two new subjects weekly.

ELECTRIC "THEATRE" NO THEATRE.

New Orleans, May 21.

Judge Fred D. King, in Division B of the Civil Court, has decided the question, "When is an electric theatre not a theatre?" This was in the suit of the State Tax Collector of the First District vs. Dryden Williams, who operates a five-cent moving picture show.

Action was brought to compel defendant to pay license for his establishment as a theatre. The attorney for the defendant pointed out to the Court a number of authorities in which it was held that any place in order to be termed a theatre, in the sense such places are classed and compelled to pay license, must have a stage on which an entertainment must take place.

He called the Court's attention to the fact that moving picture shows not only have no stage, but have no live artists, except the man who operates the picture machine. Therefore, it was argued plainly a moving picture show is not a theatre, and cannot be compelled to pay a theatre's license.

Judge King took this view of the matter, and ruled accordingly, dismissing the suit.

"PICTURES A MENACE."

The national convention of the Actors' National Protective Union was in session three days last week in the Union Square Headquarters of New York Local No. 1. Much of the time was taken up with the discussion of the moving picture proposition. The recent rise of this class of amusement enterprise, it was the general opinion of the speakers, threatened a menace to the smaller vaudeville theatres throughout the country, and the final day's session of the convention was prolonged until six hours over the time set in thoroughly threshing out the future action of the Union in handling the vaudeville end of what, it was freely declared, would be a lively fight.

A definite policy was the outcome of the discussion. Just what form it will take could not be learned from the delegates, but in all probability as far as New York is concerned there will be an effort to have the strictest requirement of the laws in relation to picture theatres enforced rigorously.

National officers were elected for the coming year as follows:

President, Harry DeVaux; first vice-president, George H. Thomas; second vice-president, S. D. Ricardo; third vice-president, Louis Gold; fourth vice-president, David Barath; fifth vice-president, M. Cantor; sixth vice-president, Louis Gottlieb; seventh vice-president, W. M. Michaels; eighth vice-president, Martin Benni; secretary, Lew Morton; treasurer, George F. Gallot; national deputy, James L. Barry; national guardian, George W. Reynolds; grand trustees, Andy Amann, S. Weintaub, Harry Morton.

The only change in the remainder of the officers was the selection of Louis Gold as district deputy in place of Gustave Laurens.

The Dixie, a moving picture theatre, Charlotte, N. C., is now under new management.

A new moving picture theatre will be built in Ogden, Utah, during the summer, to cost \$8,000.

REVIEWS

"Legend of a Ghost" (Spectacular). Unique.

An ambitious "production" is here presented. Some of the scenes bring together a company of people as large as that of a Broadway musical comedy, and the shifting of massive scenery is constant. Curious, mystic light effects are well handled to heighten the weirdness of the scenes, and altogether the series makes an interesting one. There is apparently no intention to work out an allegory, the purpose seemingly being only to present a pretty, simple fairy story. A young woman is shown in an old castle. She moves to the window and is startled by the appearance of a ghost. Going into the burial grounds to investigate, a spirit appears, and, endowing her with supernatural powers, sends her on a mission to recover the "black pearl." She goes into Inferno and after many adventures returns with the prize. Upon receiving it the spirit opens the jewel and drinking a liquid within is transformed into a prince. Thereupon the young woman falls dead, her mission accomplished. The pair are re-united in Heaven in a final scene. During the reel there are a number of ballets and unlimited novelties. *Rush.*

"Odd Pair of Limbs" (Comedy). Unique.

"An Odd Pair of Limbs" makes a capital laughing series. Two mischievous boys steal a pair of false calves used to display women's hosiery from the window of a department store and their pranks and practical jokes carry the spectator through a series of really laughable adventures. They prop the "odd limbs" into the opening of a mail box so that passers-by are alarmed at the prospect of a female apparently entombed within. Then they arrange them so they appear to belong to a sour visaged old maid asleep in a hammock and generally cut up until a policeman takes them and their props into custody. *Rush.*

"The Gambler" (Dramatic). Unique.

The main trouble with "The Gambler" seems to be that the story is slow in unfolding and that the finish is unconvincing. A Western gold mining prospector is shown making his "big strike." He is injured and a companion cares for him. The mine turns out to be fabulously rich and a capitalist buys it for a vast amount. The lucky prospector, mindful of the other's kindness, rewards him, and the friend, a wealthy man, is about to start for his sweetheart's home. He is attracted to a gambling place, and becoming involved in "faro" loses his money. He determines to make away with himself. The proprietor of the place suspects this design. Following him into the woods, he catches his hand in time to prevent the suicide, and then restores the lost fortune. One is rather inclined to doubt the probability of such philanthropy on the part of the gambler in the absence of any established motive. Photographically the reel is well down. *Rush.*

The Royal Theatre Company, Vincennes, Ind., is erecting a theatre at the corner of Sixth and Main Streets for moving picture shows.

CIRCUS NEWS.

The Dollar Troupe have signified their intention of leaving the Barnum-Bailey show May 30 in Boston. They will play parks and fairs.

The Casting Dunbars will be featured at the Coney Island Hippodrome this summer. Next season, they tour the Orpheum Circuit.

Billing is out for "The Coney Island Circus and Hippodrome," which opens in Coney Island Decoration Day. The show is to be given under canvas.

Frank E. Davis has left the Queen and Crescent Circus, a new show enterprise. The outfit is being conducted in the South Atlantic States by France Reed.

W. R. McDonald, former secretary of the Barnum-Bailey corporation, is established for the coming summer as assistant manager of Dreamland, Coney Island.

The reserved seats for the whole engagement of the Buffalo Bill show in Philadelphia were sold out last Tuesday, the last coupon being disposed of in the afternoon.

The Ringling Brothers' two days' stay in Cincinnati was to have been divided into two stands, Cumminsville and Norwood, at opposite ends of the city. Heavy rains May 6 made the move impossible and the show played two days at Cumminsville.

Two baseball nines have been formed from among the clowns and riders in the "Big Show." At Washington the first game was played, the riders winning by 13 to 3. Fred Egner captains the clowns, and Orrin Davenport manages the riders while on the diamond.

Austin Walsh, who has been playing with the Barnum-Bailey Circus as a clown, attached the show in Jersey City this week on an alleged claim of \$500. The attachment was bonded by the management. Mr. Walsh has played in vaudeville in a "Seeing New York" act.

Alf T. Ringling and Mrs. Ringling sailed for London on the "Adriatic" Wednesday. Alf T. handles the advertising and press matter for the Ringling interests. One of the other brothers has taken over this department. Mr. Ringling's European trip is designed purely as a vacation.

James Winterburn, head of the Winterburn Show Printing Company, of Chicago, which turned out a large amount of circus paper, is dead in Chicago. He lived in Cincinnati formerly, but for the past fifteen years had made his home in Chicago. Heart disease caused his death.

London, May 4.

An American report was cabled here that a clown named Meredith was joint heir with a brother circus clown in Australia to \$2,500,000, the fortune of their uncle, Richard Blaine, of Glasgow. At that city nothing is known of the fortune and the report is not credited.

W. W. Cole, of the Buffalo Bill show, visited the Barnum-Bailey circus during the Newark, N. J., stand Monday. Col. Louis E. Cooke, whose home is in that town, accompanied him. Joe Meyer drove

over from New York in his new automobile with George Degnon, the Buffalo Bill excursion agent, making the trip in thirty minutes. Monday night the circus had a turnaway, and business is said to have been phenomenal all along the route.

London, May 11.

While Hagenbeck's Circus, en route from Nice to Shepherd's Bush Exhibition, London, was making a stop at Marseilles, an attendant who had charge of four elephants was missed. He was found in the car with the huge beasts, crushed to death. It is supposed that he had gone to sleep among them, when one of the ponderous pachyderms had stepped upon his body.

Johnstown, Pa., May 18.

The Wallace-Hagenbeck Circus arrived here May 17 from Indiana, Pa. At Indiana a foot and a half of water shut the show off with only the afternoon performance. The 18th was an ideal circus day, hot and bright, and the show sold out for both performances. The street pageant was brilliant. The performance proper is of the best. All acts are well dressed and the management splendid.

Youngstown, May 21.

An old fashioned "wagon show" left this city for a tour of the smaller towns only. The owners are Franklin and William Evans. The performance will be participated in by Lafayette and Grant, acrobats; Rarery Brothers, clowns; Walter Anderson, clown; The Hudsons, hand-to-hand; Mlle. Fay, wire, trapeze, and Franklin Evans, comedian. Evan Edwards, advertising agent of the Park Theatre, will have charge of the advance brigade.

Miller Brothers' "101 Ranch" claims to be the first to put into practical service an Indian press agent. Chief Bull Bear of the Cheyenne tribes, with the show, is acting in this capacity and although he speaks no word of English, he is a distinct success through an interpreter, and cordially received by all newspaper men. The credit for the "Pat Hennessy Massacre," one of the features of the show, is given him, but he declines to discuss the affair, of which he was the instigator, according to history.

Cash registers were used at the gate to the Buffalo Bill show for the first time in Philadelphia last week. The registers were placed at the main entrance and cashiers were provided to take the money of patrons, ringing up each amount and handing the spectators seat coupons. The scheme is designed to save the time involved in sending people to the ticket wagons. The Ringling show and several of the Western organizations have used this system before, and it is said to work perfectly.

The St. Leon Family have been engaged for "Luna" Park, Coney Island, for the summer as one of the open-air attractions. Last Saturday, when the park opened, was the first time either the Family or the horses had worked in the open, but everything passed off smoothly. Elsie St. Leon, the pretty daughter, is claimed to be the only female bareback

rider who has ever accomplished the feat of throwing a somersault, unassisted, while riding bareback. During the winter, the St. Leons were a feature of Frederic Thompson's play "Polly of the Circus."

The chestnut horse brought over here by the Novello Troupe has been sold to M. A. Shea. Mr. Shea paid Novello \$200 and could re-sell for \$700. The horse is fully trained and "shoulder-broke." Shea is using it mostly for saddle riding through Central Park. Although Novello wanted the horse badly for some reason which could not be discovered, the horse would not enter a box car, becoming useless for exhibition purposes as the Novellos are continually traveling. It is thought the animal was in a railroad wreck or had injured itself in or about a car. When going under a bridge it dodges, bending its head far low.

"101 Ranch" is the only one of the big Eastern organizations that is not a party to the agreement with the billposters. Edward Arlington declined to sign the articles. The other outsiders are the Norris & Rowe and Sells-Floto shows, playing in the Far West, and the Cole Brothers' show in the East. Failure to subscribe to the annual agreement, it is said, will work against the outsiders if they come into a billing fight with other shows. There is no "shut out" contract for billing possible where two signers of the agreement are involved, but the billposters are not bound to regard the moral rights or comfort of outsiders.

The largest X-ray photographs ever taken were secured recently in Chester Park, Cincinnati, when the whole interior of "Lou," one of the Powers elephants, the property of Walter L. Main, was subjected to the exploring light in an effort to locate a diamond ring which the beast had swallowed while the wife of Manager I. M. Martin was feeding it peanuts. Eighteen different plates were used. The side of the animal was marked off into squares, each corresponding to a similar square on a numbered diagram. The plates were exposed over the different squares one at a time until the series showed every part of "Lou's" anatomy. During the process the elephant stampeded at a shock from the electric current, but no damage was done.

Sydney, Australia, April 4.

Wirth Bros.' combination opens in Prince Alfred Park on April 11. The show has all new features for its principal acts, while the bulk is provided by the permanent hands. Mr. Petersen, the advance agent, is up to his neck in work. A number of new people arrived only yesterday and a great deal of time has been taken in negotiating the intricacies of the various languages necessary for the various interpretations. All the new acts have been booked on the Continent, though many equally as good—if not better—could have been obtained in America. The Sydney Bros. (appropriate name) are the originators of "Bumpy Bumps" on a motorcycle; Les Crottons, hand balancers and statuesque posings; Gamon Bros., Spanish acrobats (including a clever dog); Tesert and Jenny, equilibrists; Bros. Rodrigues,

head balancers; Otto and Emil, eccentric comedians, and Bebe and Pastor, renowned clowns, are all new acts. The special feature will be Carl Hagenbeck's troupe of performing animals.

London, May 9.

At Earl's Court, Bostock's "Jungle" will be something extra special, cages being dispensed with, and animals roaming as free as when Adam named them in the garden. At Aldridge's last Saturday Bostock distinguished himself by bidding \$7,500 for a hybrid lion-leopard, a very strange case of betwixt-and-between, shipped in here from the African west coast. This new "What-is-it" has the lion's majesty of face, but is sprinkled below with those spots which, according to Scripture, the leopard cannot change. It has a white chest, and is a female somewhat larger than a leopard and smaller than a full grown lioness, tawny in the background of its color. Its faintly spotted and tuftless tail is somewhat longer than a lion's. Mr. Fred Ginnett bid \$8,250. It is understood Ringling Brothers were represented in the bidding, and the strange half-and-half would have been a fine thing for their press agents to practice on, as rightly worked it will pull like old "Jumbo" himself. Bostock says he considers it cheap. He will show it in his jungle at Earl's Court, while no doubt he will introduce it to Coney Island at some later date.

In a recent issue the New York "Staats-Zeitung" printed an article upon the aerial "thrillers," inspired by the death of Gaddin, "the suicide seeker," in Berlin. The article states that it is the fault of the public that so many deaths occur through "death-defying" feats. "If here and there a life is lost—if mangled bodies lie around the arena—it is all immaterial," says the "Staats-Zeitung," "so long as their (public's) appetite for excitement is aroused and appeased. Our now-a-day modern civilized populace shudder at it—and the same modern civilized populace crowds the next performance just the same, nonchalantly expecting a fatal accident. A few months ago in Berlin the Police Department stated through the press that a society had been established to abolish 'hen fights' (cock fights) in that city. But the police themselves give no attention to these contests between the fowls, where roosters are fitted with sharpened knife blades, with which they slaughter each other. While at present the police seem to exercise no jurisdiction over the hazardous feats given in public, the time must arrive when these performances will come within the official jurisdiction. The police can not stop the cock fights; the bloody bull fights in Spain go on unmoled; performers are allowed to risk their lives daily for so much per week, but the poor devil without a dollar in the world, and who tries to get out of it in his own way, is sent to jail for attempted self-destruction. The laws seem to place a premium on the intended suicides in this manner. A man who is so careless about his future that he wishes to leave the earth immediately might think out some new 'thriller' involving the loss of his life sooner or later, and not alone would he be successful in his object without interference, but he would be paid for his suicidal endeavor, and still be immune from official action."

NEW ACTS NEXT WEEK

Initial Presentation, First Appearance or Reappearance in New York City.

"3-4-1," Alhambra.
Meyer Harris and Company, Pastor's.

"Eight Hoboes on the Road."
Singing and Comedy.
21 Mins.; Full Stage (Can Close in One).
Fifth Avenue.

This is a new production by Jesse L. Lasky. The singing is its chief virtue just now, the comedy which is interpolated being for the most part rather makeshift. The foundation for laughing values is there a-plenty, and a very short time should suffice to enrich the dialogue to a point where it can command attention. The arrangement is novel. The curtain rises on a garden set with a four-foot wall running across the back of the stage. The "hoboes" appear one at a time from behind the wall and presently go into the opening song, led by the bass of the organization. The latter has a splendid voice and the ensembles are distinctly agreeable. The hit of the act is the number by Gus Pixley called "He's Happy When He Whistles This Tune." Pixley makes a really funny tramp, and his eccentric dance won him substantial applause. Sam Dody finishes with an Italian number having an unmistakable "coon" swing. This was good for the encore, which brought about a close in "one." A "nance" tramp was funny for a minute at first, but he was worked to death with a quantity of burlesque-flavored comedy that could have been well spared. The act can easily pass on the strength of its vocal excellence. The brightening of the talk is all that remains to complete a first-rate turn. Besides Pixley and Dody in the cast are Richard Bennett, William C. Gordon, Tommy Van, Brooke Van Valer, Charles N. Nelson and Hugh Brady. *Rush.*

Daly and O'Brien.
Songs and Dance.
14 Mins.; One.
Pastor's.

While Daly and O'Brien may not be new to New York it is some time since the pair have shown in the metropolis and there are many changes in the act. The eccentric dancing of Charlie Daly is the mainstay. Were this the only feature, it would be enough in itself to carry the act through. He has a peculiar simpleton's make-up that resembles in a measure the taller of the Crane Brothers, and he carries out the blank expression of the simpleton with a nicety. Mr. Daly's dancing is a trifle away from the other eccentric dancers, and would be an applause winner anywhere. Kitty O'Brien does not allow her partner all the honors. She seems a trifle heavy for dancing, but in this department she is a surprise. A nicely executed waltz clog is to be credited to her, and she renders an Irish song in a convincing manner. Daly and O'Brien were one of the real big hits of the bill at Pastor's this week, and deservedly so. *Dash.*

Tom Nawn will try out for one performance during week of June 1 at the 125th Street Theatre a new sketch called "A Continuation of 'Pat and the Genii'" involving seven people. It will be used next season.

Willia Holt Wakefield.
Pianologue.
Three.
Colonial.

It is more than two years since Miss Wakefield appeared in a metropolitan vaudeville house. This is her first appearance in any of the Williams establishments, and for the occasion she has an entirely new offering. That is to say, new in matter and text, although its general character is unchanged. It was an uncommonly friendly audience that greeted the pianologist Monday night. Indeed the reception at her appearance held the show up a minute or so. There is an altogether delightful daring in Miss Wakefield's wit. She ventures upon a raciness that, in another might be hazardous, but toned down by her quiet charm of manner and person, is delicious humor. Every nicety of voice melody and inflection is at her command as well as those refinements of bearing which make her a delight to watch and listen to. A big picture hat and evening gown of soft material gave her an attractive dressing, contrasting to the utter simplicity of the offering. It was apparent Monday night that Miss Wakefield, who has won a large following through her private entertaining, drew a considerable percentage of the audience. It is strange that her value to the important New York houses has not sooner been discovered. *Rush.*

George H. Primrose and his "Minstrel Boys" (8).
Singing and Dancing.
17 Mins.; Full Stage; Close in One.
Fifth Avenue.

There are no material changes in the offering of the veteran minstrel and his company as seen last spring, although attractive new drops have been provided and the dressing for the opening seems to be new. In a bill where there was a large percentage of characteristically vaudeville comedy Mr. Primrose's offering was a distinct relief. Added to this is the fact that vaudeville has for some time been without a typical minstrel number of this sort. The audience was warm in its friendliness to the blackface man and there remained no doubt of his large hold upon the variety going public. *Rush.*

Prince Ishmael and Company (2).
Magic.
25 Mins.; Full Stage.
Pastor's.

Prince Ishmael is another of the number of Hindoo magicians who have turned up since Shekla appeared on Hammerstein's Roof last summer. Ishmael has nothing new to offer, most of his work being the conventional palming, producing of flags, etc., and that is not done particularly well. Of the usual "Hindoo" tricks the jar that is always full of water was the only one shown. A levitation, similar to Horace Goldin's, used at the finish, is the best thing shown. The act is small, and should do for the small time. *Dash.*

Luigi Rossi and his "Musical Horse" sail for home next week. The act has been booked for thirty weeks on this side next season.

NEW ACTS OF THE WEEK

Frank and Sadie Harrington.
Songs and Talk.
14 Mins.; One.
Pastor's.

The Harringtons compose a singing, dancing and talking duo. Sadie Harrington attends to all of the dancing, and does rather well with it. She is a bright, active little body and seems capable of more than she is doing at present. Frank Harrington takes care of the comedy end of the talk and sings one or two songs passably. A parody on "Ruben and Cynthia," for which something a trifle newer might be installed, was nicely handled and let the couple off very well in an early position. *Dash.*

OUT OF TOWN.

Leo Donnelly.
Monologue.
14 mins.; One.
Casino, Philadelphia.

Leo Donnelly made his debut in vaudeville as a special feature with the "Casino Girls" Company. He was nearly "in vaudeville" once before, but selected Pottsville, Pa., for his launching, and the denizens of that burg failed to realize it. This week it "took" and Donnelly registered a hit. His monologue consisted of a few minutes of patter followed by several stories, and he deserves the credit of offering a bunch of stories that are nearly all new to vaudeville. His best efforts were shown in dialect, which he handled uncommonly well, and finished with a sentimental Italian poem specially written by Thomas A. Daly of Philadelphia, which was rendered with genuine merit. Donnelly has been prominent in newspaper and theatrical circles for several years, and has been a popular club entertainer for some time. This was easily proved by his capacity as a box-office attraction, no individual act offered as a local feature in this city being a stronger card in this respect. His audiences were warmly responsive and the press liberal in its praise. With proper opportunities Donnelly should develop a successful future in his new field of endeavor. *George M. Young.*

Kendall and "La Auto Girl."
Illusion.
Grand Opera House, Cincinnati.

"The Girl" had the audience guessing as to whether she was a mechanical device or a human being, and she is probably the greatest living impersonator of mechanical figures. The striking of matches within six inches of her eyes did not seem to faze her. The novelty of the act is chiefly in the assistant carrying the figure through the aisles where she comes in contact with the audience. The chief fault is that she pats persons in the audience on the head for comedy. At the close the figure is placed in a box. The act is built closely along the lines of Melville's "Moto Girl," and is of the style best made known by "Phroso." *Harry Hess.*

The Grand Opera House, Syracuse, closes for the season next week.

Lillian Poli.
Soprano.
Poli's, New Haven.

Lillian Poli, a niece of S. Z. Poli (proprietor of the Poli Circuit), made her debut here this week, having come from Europe with her uncle. Miss Poli lately graduated from Florence (Italy) Conservatory of Music. She has a soprano voice of wide range and much beauty. Her songs have brought forth a great deal of enthusiasm this week, and a brilliant future has been predicted for her. *E. J. Todd.*

"Redpaths Napanees" (9).
38 Mins.; Full Stage (Interior); Close in One.
Majestic, Chicago.

The juvenile primary class has been more or less disclosed for vaudeville goers, and as there is no edict in the methodical environment of a "school," this latest addition to the series of "kid" acts, has emerged beyond the conventional stride in the introduction of school day episodes. The act has been organized, equipped and prepared by J. A. Sternad, its owner and manager. The school room might be discovered in any hamlet or forlorn village. It is characteristically rural. The teacher is an eccentric German who knows more about the joke book than mathematics. There are some bright and amusing ejaculations, all of the penetrable joky sort, scattered at opportune moments, but not all the patter can claim newness or originality. Harry W. Fields, formerly of Dixon and Fields, is the German teacher. He has a good dialect, understands the importance of situations and acts with naturalness. Alma Russell, a mite of a girl, although apparently full grown, is pretty and dainty and sings "Smarty" cutely. Ethel Morris is the tallest and probably the oldest of the four girls. She, too, is good to look at and sings well. The Hebrew boy, interpreted by Will J. Harris, is a caricature rather than real. He is the only boy who wears a hat in "school," probably for comedy purpose. The frock coat, green socks and red handkerchief hanging from the tail of the coat are uncalled for; so is the large nose, which is out of proportion and gives him a grotesque appearance. He should be less active, especially in hand gesticulation and facial contortion. The "Garten House" was encored. In fact, all the numbers were repeated several times. The "nickel on the floor" incident should be eliminated. It has been used by many low comedy comedians, and although it never misses a laugh, it is nasty: almost beastly so. The "after school" pranks in "one" are a decided innovation and could be elaborated upon. The boys and girls can sing, are active and well behaved. The young lassies are pretty. Besides the Hebrew, the characters are a "tough," "sissy" (not exaggerated) and stuttering country kid. The act, with the edges polished, will be a valuable one. In its present shape it affords excellent entertainment, and was the hit of the Majestic bill Monday evening. *Frank Wiesberg.*

Moving pictures and vaudeville open at the Casino, Asbury Park, Monday, May 25. Walter Rosenberg has the Casino as one of his three-circuit, Port Chester, Mt. Vernon and Asbury Park, with another to hear from.

COLONIAL.

Single women have it all their own way at the Colonial this week. Eva Tanguay gets the fireworks in the street illumination before the theatre, and by the same token the cyclonic Eva is very much to the Pain's Brighton Beach inside. Rosina Caselli's Midget Wonders scored one of the most pronounced hits on record for a number of this sort and Willa Holt Wakefield (New Acts), in her pianologue, had a reception of unusual warmth despite her early appearance.

It's a heavy vaudeville bill, uncommonly so, and runs through with a whoop. Strangely enough the first half goes rather better than the second.

The Kemps open with a partly revised singing and dancing offering. There is a suggestion of the "Babes in the Jungle" turn of Greene and Werner following their first change. The setting is the same in general character, and although he does not do much of it, the guttural talk of the man resembles a bit of business from the Greene-Werner act. They did very well.

Mike Caselli's Midget Dogs made an immensely interesting number. The tiny Mexican toy dogs (the smallest in the world according to the program) are worked through an entirely novel routine of feats with here and there a bit of really laughable comedy, and at the finish the trainer has devised a whole string of capital comedy bits for a close. An entrance in a perfect miniature model of a "seeing New York" automobile which does ridiculous turns seemingly under its own power starts the act off entertainingly, and the exit in the same way makes the finish.

Following upon two acts whose success had been above the normal, Laddie Cliff established himself immediately on the strength of his wholesome boyishness. His capital dancing and songs did the rest for him and he was a solid hit.

Robert Hilliard and Company gave the bill its first bump. The halt was not in the sketch "The Man Who Won the Pool," but in that announcement which introduced it. If the sketch does not make it plain that a period of four days elapses during a short curtain, the program note should be enough. Certainly one of the characters should never be permitted to step out of the picture and his part to take the audience into his confidence. The playlet, a really well done bit of dramatic work, closed the first half.

The Four Amatis put a good deal of dependence upon the clowning of Miss Gisela. A mistaken few in the gallery were under the impression that they were "kidding" her, but it was the other way 'round, and the house enjoyed the nonsense. The musical part of the turn is well worth while. The quartet numbers are pretty, and the girls are young and graceful.

Charles F. Semon followed a whole lot of comedy, but his big personal following carried him through with flying colors and the well laid out number scored unmistakably.

Miss Tanguay has a new song which tells about her invincible good nature in the theatre. A ravishing white frock trimmed with ostrich plumes, is another addition.

The Yoscarys made an entertaining closing act, although at one point they interfered with the speed of their routine by faking a miss twice. This makes it necessary to repeat the tedious preparation for three-high feats three times.

ALHAMBRA.

The exceedingly pleasant weather and the fact that upper Seventh avenue was as thick with promenaders as Broadway after a Saturday matinee, seemed to have no effect on the attendance at the Alhambra Monday evening. The auditorium was filled almost to capacity, and those who preferred the theatre to the pleasant moonlight were amply repaid. There was fun in plenty for everybody. First of all it was a good natured, appreciative audience, and the enthusiasm was taken up by the players, who seem to share the enjoyment equally with their auditors.

It was a great night for the "Kidders' Club." Coram in second position started it off with a quantity of good stuff about the Jack Wilson Trio, who followed, and they naturally in their turn did a neat "get-back," Jack Wilson doing an especially funny ventriloquial bit, using a Teddy Bear for a "dummy."

Julius Tannen, not to be outdone, "kidded" everybody, not overlooking an act that was in the audience. The act was well known to the Harlemites, and the "kidding" called forth much amusement. Then last but by no means least came Pat Rooney with another budget of fresh "kidding" understood and enjoyed.

In the show proper, however, every act on the program, with the possible exception of La Gardenia and her Spanish Troubadours, may be accredited a decisive hit. In her particular line La Gardenia is unquestionably a clever artist, but it is her line that is unpopular and not herself. Vaudeville audiences on this side at least don't seem to care for this style of dancing.

Cecilia Loftus is the big name on the program, and the fourth position just seems to be the right spot for the imitator. Miss Loftus, besides her imitations, has introduced a neat bit of travesty on the actions of a woman and her seven-year-old son on a trolley car. The idea will be readily recognized, but as done by Miss Loftus is entirely different. The talk is exceedingly bright and refreshing and to anyone who has had any experience with the inexhaustible supply of questions in the youthful mind it will readily strike a responsive chord. The Nazimova imitation is so well given it may seem almost criminal to advise its withdrawal, but nevertheless, while the lower portion of the house may appreciate it, the upper portion neither understands nor cares, and they are not backward in showing their disapproval.

Goldsmith and Hoppe gave the bill a good laughing send-off. The house liked the Hebrew of Goldsmith's, and laughed at any and everything he did. Mr. Hoppe is a first rate "straight" and is easily one-half of the act.

The Bessie Valdare Troupe were at the other extremity of the bill and rode through their figures and tricks to a liberal amount of applause. The neat and tasteful dressing of the girls makes a good impression early, and the riding carries it through to the finish.

Whatever else Mr. Tannen may say about Syracuse he will have to give the town credit for handing him almost a new monologue, and as it is really a good one he can be consoled, even though he was a "flopping number" in that city. But that was long ago; enough to say Mr. Tannen is a big hit in Harlem.

It's a salmon colored one this time, and has a little something on all the others.

That's about the best thing that could be said about it. It's Marion Bent's new dress and this time it really is a new one. Pat Rooney is still in the act, and doing the funniest spaghetti clog you ever saw. If you want to see Pat Rooney work right, you have got to catch him at the Alhambra.

Jack Wilson Trio, Coram and Karno's "Early Birds" comprised a trio of solid hits in the first half of the program.

Dash.

HAMMERSTEIN'S.

On paper the bill at Hammerstein's looks to be away below the usual high standard set at the Broadway house. As is often the case, however, it works out much better than it looks.

Eddie Foy was accorded a hearty reception, and the applause at the finish lasted long after the intermission sign was hung out. The comedian has put in an impersonation or caricature of the President in connection with his Hughes specialty that was a good laugh getter. While each bit seemed to please the audience it was the Andrew Carnegie Scotch number with the fool golf game that caught the house.

Sydney Drew and Company is the billing now used by the portrayers of "Billy's Tombstones" in the absence of Mrs. Sydney Drew, who is out of the cast owing to illness. Frances Keenan is now playing the role of the sister. She carries the role of the indulgent, though somewhat bungling, sister through swimmingly.

May Tully in "Stop, Look and Listen," another comedy sketch, did almost equally well in the first half of the program. The Hammerstein audience "got" every line of the bright little playlet, many of which have been missed in other houses. Miss Tully's voice shows improvement since she was last seen in New York, but it is still far from what it was early in the season. Jane Gilbert, as the country girl with an ambition for the stage, scored a little hit of her own.

The Arlington Four deserve a great big credit mark for recording a pronounced hit in the "number 2" position. Their youthful appearance is a strong point from the start. The good voices, which blend nicely, easily carry them a step farther; a quantity of first-rate comedy boosts them along still some, and the tip top dancing passes them through a winner by a large margin. There is a real comedian in the quartet, who suggests Bert Williams a trifle, although he keeps far enough away at all times to avoid trespassing. Besides the comedian's eccentric dance, one of the boys gave a hard shoe effort easily worthy of honorable mention.

Chris Richards was away down next to closing, and he needed a little time following Sydney Drew and Company to catch the attention, but his extraordinary freak dancing was equal to the task. Mr. Richards is away from any of the dancers on this side. His clever handling of the high hat with the Terpsichorean feats makes an altogether refreshing specialty.

Stuart Barnes has some extremely funny talk on the "Turkish bath" that he used some time ago. For an unknown reason, for it is as good as any he has ever had, he placed it on the shelf. The songs went just as well as the talk, and Mr. Barnes was a substantial hit in the fourth place.

Leon Rougee, when he is giving an imi-

tation of an instrument, very wisely carries the instrument or something similar to it in his hand, which makes his work doubly effective. All the imitations went well, the 'cello standing out especially strong.

Luce and Luce had a difficult spot at the opening. The house was not more than half full. They did very well considering. The Sa Heras closed the show.

Dash.

FIFTH AVENUE.

The show escapes several waits by a narrow margin. In the early part there are three full stage acts, one after the other, and at the extreme latter end two more turns occupy the full stage for the greater part of their time. Devices to bring a close in "one" bridged the possible gaps, although in one or two instances the stage crew must have been doing some tall hustling behind the olio drop to make the material fit into a smooth running bill.

George H. Primrose and his "Minstrel Boys" held down the important place with their annual return to vaudeville. Another number new to the Fifth Avenue is Jesse L. Lasky's "Eight Hoboes on the Road" (New Acts).

The Tennis Trio opened the show with their extremely skillful and picturesque juggling turn. The Trio have studied several things about the stage handling of a mechanical specialty. The light effects contribute a good deal to the work and the dressing is sumptuous. The two girls appear first in white satin coats of a new model and presently change to a rich sou-brette frock of purple.

Elsie Boehm, billed as "the little girl with the big voice," is all of that. It is a curious circumstance that with a voice particularly adapted to "coon" songs, she should eschew this style of music and confine herself entirely to numbers of the ballad variety. The present arrangement could be improved perhaps by making the second song her entrance number. As it stands, however, the turn is an entertaining one.

George Auger and Company did decidedly well "No. 3" in so far as their act proper went, but Mr. Auger's talk in "one" could be vastly improved as to its material and little Ernest Rommel brought into it more prominently.

Elfie Fay is back with a whole lot of new songs and doing better than she has this long time. She holds to each number only for a single verse and chorus and keeps up a constant by-play of clowning, which is funny in Miss Fay's own rough style.

Simon and Gardner were up on the bill much further than is their wont. The comedy of "The New Coachman" goes pretty close to the limit of bolsterousness and it makes a difficult act to piece into the early part of a show. Its proper place is toward the end.

Novello Troupe made a ponderous feature, closing a good, fast show satisfactorily. The opening parade catches attention and there is never a slackening of interest throughout. The big company have such a mass of material at its command that they are able to shift from one style of work to another at short intervals and no one routine of feats remains long enough to tire. They work fast to the finish, the novel spring board arrangement making a first rate startler for the close.

Rush.

PASTOR'S.

Keene and Adams, an English importation, who appeared at this house early in the season in the "three-a-day" department, are the big, bright spot in this week's bill at the Fourteenth Street house.

The pair have a good, clean, distinct method of their own that is most refreshing. They are away from all other singing and talking pairs of their kind and secure better results in a quiet, legitimate manner and with seemingly less effort than would a straight monologist. "How Dare You?" sung by Billy Keene, is a gem of its sort. With the proper dressing, there is no reason why Keene and Adams should not be seen in the best of the New York houses.

Jeanette Dupree sang several songs, wearing as many different costumes, and easily won the favor of the Pastor audience. Miss Dupree possesses plenty of unction, and this, together with a pleasing personality and her proper idea of wearing clothes, carries her through nicely.

Gray and Graham easily held down the "extra attraction" position to the entire satisfaction of all concerned. Mr. Gray bends all his energies to the comedy end, allowing Miss Graham to look after the music, although he displays a good knowledge of the crasses.

The comedy efforts for the most part are entirely successful and the laughs followed each other in quick succession. The Scotch "get-up" of the comedian at the finish is particularly funny and placed the biggest laugh in the right place. Miss Graham, besides looking extremely well, is a musician of ability, and when called upon to deliver lines does so very well. She announces she will play on "the largest saxophone in the world" (a new and larger instrument than formerly used by this act) and there seems to be no doubt that the instrument employed is all of that. If it were any larger it would take a quartet to play it. Gray and Graham have improved their offering considerably and the act should become more familiar hereabouts.

Raymond and Hess were well down towards the close of the show, a place the act hardly merited in view of the fact that there were two or three acts on earlier more suitable for the position. George Raymond does his best at the opening in a bit of travesty on the "melodrama." He should be a little careful about the raising of his trousers, a trick he uses for a laugh.

Mark and Laura Davis, offering a singing and talking act with the slight semblance of a plot, did very well in an early position. Miss Davis looks very well and "feeds" her partner intelligently. Mr. Davis as "Hans, the butcher boy," suffered through following a "Dutch" act. The yodling of the man is the principal feature, and a slight cold probably was the greatest handicap the pair had to fight against. George and Libby Dupree opened the bill and pulled through nicely for that very undesirable position. Meta Clark sang the Scotch songs in the dress of a Highland laddie, but Louise Gunning need have no fear. The singer sang three songs without a gesture or smile. George and Georgie closed the show.

Dunn, Francis and Company are worthy of a better vehicle than "The Holdup," in which they are wasting a good deal of real ability.

Prince Ishmael, Daly and O'Brien and Frank and Sadie Harrington are under New Acts.

Dash.

125TH STREET.

"The presence of 'The Love Waltz' rather disturbs one in estimating the relative values of the bill in the K-P. uptown house this week. The Lasky opera is distinctly a thing apart from routine vaudeville, and so the Harlem audience found it. They were plainly pleased, but were a bit at sea in judging the number. They have long since become confirmed vaudeville "regulars," and this departure from precedent rather puzzled them. That uptown audience is not particularly interested in subtleties or refinements, and the "kissing scene," around which the piece is constructed, escaped their complete understanding. But they liked the several agreeable "numbers" and the frequent pretty stage pictures appealed strongly. Four curtain calls marked the Harlem debut of the production, but the spontaneous enthusiasm of the Fifth Avenue audiences was conspicuously lacking. The probable meaning of all of which is that the 125th Street audiences like their vaudeville straight and without any ultra-artistic frills.

In support of the latter observation the house arose as one in joyous approbation at several bits of conventional vaudeville clowning during the early part of the show. Scarcely anything on the bill got a bigger laugh than the comedy of Redford and Winchester. The shout that greeted the comedian's efforts to catch apples on a fork fixed in his teeth could be heard over on Second Avenue, and when a gallery boy hurled a pipkin smashing against the comedian's brow the roof girders fairly trembled. This seems to fix the intellectual status of East 125th Street, for the trick is not startlingly novel, and any amount of better comedy material is contained in the number. The juggling of the younger member of the duo is improving constantly. He is now getting seven balls into the air smoothly, handling them nicely for a full half minute and gathering them in again without a miss.

Some of the early talk of Barry and Wolford sailed a bit high, but their capital parodies scored unmistakably at the finish. The audience called for more and more until their repertoire was exhausted, and even then there was an overplus of applause. The parodies are well written without exception, and in no case encroach upon familiar ground.

Sadie Jansell was on last but one, "The Love Waltz" having the final word. She is a winsome little person and dresses to make the most of her girlish beauty. Her impersonations are very well handled, although there are probably not a great many vaudeville goers who recognize that of Emma Janvier as a familiar name or figure. They liked Miss Jansell extremely well in Harlem, particularly in that part of her act where she shows how different stage celebrities would sing a popular song.

The Six American Dancers were a veritable riot with their fast dancing and Charley Grapewin and Anna Chance pleased mightily in "Mr. Pipp."

The others were A. O. Duncan and Prince Kokin.

Rush.

Terry and Lambert leave to-day for London, where they go to arrange a postponement of English time to permit of accepting American bookings. An entire season has been offered the act since their recent appearance on this side.

"MY BEGINNING."

EDWARD BOWERS.

(BOWERS, WALTERS AND CROOKER.)

(The first of a series of short sketches concerning the early experiences, struggles and first engagements of artists who have succeeded in vaudeville.)

Compiled by Mark A. Luescher.

Edward Bowers, now in vaudeville with Bowers, Walters and Crooker, is an artist whose schooling in theatricals has been thorough and varied; wrought with many hardships, and suggesting an apprenticeship served amid primitive surroundings.

Mr. Bowers made his debut in Dallas, Tex., in 1880, at Thompson's old variety theatre, a permanent institution as famous at that time in the South as Dumont's Minstrels are in Philadelphia at present. Here he remained two years continuously in black-face comedy, after which he joined W. B. Reynolds' Traveling Circus, one of the most prosaic organizations ever seen in America.

It was a "wagon show" drawn from town to town by oxen, and the territory it covered was necessarily limited. In this entertainment Mr. Bowers did "buck and wing" dancing, singing, magic, acrobatic and trapeze performances, besides playing in the band.

Not content with this extensive display of versatility the management requested Bowers to appear in the "after show," and with the Dixon Brothers, who were also with this diminutive aggregation, he formed an association which afterwards became well known wherever vaudeville is presented as "Dixon, Bowers and Dixon."

At this time the trio did a black-face, song and dance act, although in 1894 they evolved their "original rube act," with which vaudeville audiences in the East are familiar.

After touring three years in this offering Mr. Bowers accepted a contract with David Henderson in his Chicago company, creating important comedy roles in "Sinbad," "The Derby Winner" and several other successful musical extravaganzas until 1901, when he re-joined the Dixon Brothers and launched a permanent circus in the West, known as "The Dixon, Bowers and Dixon Circus," and which played West for three years, after which the trio returned to vaudeville for one season.

At the close of the next year, 1905, Mr. Bowers suggested a change of act to his partners, but as they wished to continue in the old medium, which had made them famous, he retired and formed a new association with Frank Walters and Alfred Crooker, and together they opened April 9, 1906, in their present vehicle, "The Three Rubes."

Mr. Bowers is not only a clever artist, but a man of observation and invention as well, and all his work is decidedly clean cut and unique, with an interesting personality behind it.

"HEALER" MAY GO HOME.

Dr. Carl Hermann, "the healer" and a foreigner, who has played a few isolated engagements since arriving here, under the management of M. A. Shea, may soon depart for his native land.

Last week Dr. Hermann was the feature at the Broadway, Camden, where his curative powers by "electric massage" became the wonder of the town.

He may be exploited by Mr. Shea, circus-like, before leaving, a summer park or theatre in a fair-sized or large city being selected. This, however, has not been decided upon.

"SMILING 'ROUND THE WORLD."

"Smiling 'Round the World" is the title Marshall P. Wilder has placed upon his latest brightly written book of foreign travel, just off the press of the Funk & Wagnalls Co.

A trip to the Orient for the purpose of sight-seeing only may be avoided by the perusal of Mr. Wilder's volume. Not alone has the humorist really excelled in graphic description of the Far East, but his natural sense of fun, and the ability to place it at the proper points and angles take the reader interestingly and amusingly through the countries so far away.

The literary style of the story places Mr. Wilder among the foremost of the authors capable of reciting the ways and customs of foreign nations to the edification of those compelled to remain at home.

Mr. Wilder has written other books, mostly containing laughs, out-and-out, but in "Smiling 'Round the World" he has blended his humor with a light touch among genuine and readable information about those who live in lands most of us have never visited.

PLAYED SUNDAY IN BOSTON.

Boston, May 21.

Despite the new "Sunday" law which was operative last Sunday, the Howard and Bowdoin Square both gave a usual Sunday show, slightly modified.

The other Boston houses did not attempt a performance.

The Howard closes for the season on May 30, and the Bowdoin Square, for the first time in three years, discontinues summer entertainment on the same date.

Both houses, under the management of Jay Hunt, have bills announced for Sunday, May 24.

"MOTHER."

By JANE WHITBECK.

I wandered on a lonely road
One day not long ago,
In a little town where I was born—
Just to meditate, you know.

And as I walked and thought of days
When I was but a child,
I saw the grave not far away
Alone there in the wild.

Neglected, save by Nature's hand,
No flowers could I trace,
But even though unkept; alone,
A small slab stood in place.

I knelt me down to try and read
The marking time had worn,
Through tears I saw my Mother's name,
And the date when she was born.

In silence there, where no one saw
Save winds, and trees, and birds,
My inmost soul was praying
In tenderest loving words.

This treasure I had lost and found,
In fancy I could see—
Mother in our dear old home,
And the love she bore to me.

I lingered there beside her grave
Until time bade me go,
But I picked a daisy from nearby,
And placed it so 'twould grow.

Then, walking slowly down the hill,
With regrets I left behind
The dearest love I ever knew—
My Mother's, pure and kind.

Oh, cruel fate! If you but knew
How eased my heart would be
To rest beside her in that grave—
Mother, she was all to me.

Mrs. Jas. A. Welch, after fifteen weeks in a Buffalo hospital, is now fully recovered.

Abe Shapiro has resigned as manager of the Empire, Toledo.

PARKS AND FAIRS

During the summer the local attention of the park people will be directed to the "no gate" policy adopted by "Dreamland," Coney Island, for this season. Heretofore an admission of ten cents was in vogue. The free entrance now is extended to all the week, excepting Saturday and Sunday. A park man who knows his Coney Island said that those are the days when the masses go to Coney Island. During the other days of the week numberless people whom the admission would not affect visit the seashore breathing place, and these self-same people remain away on Saturday and Sunday owing to the crowds. On the last two days as well, the trolley lines running into the Island charge ten cents each way, while on the free admission days at "Dreamland" they charge but five. The park man brought his conclusions about to infer that upon the days when the people surge into Coney will be the time when the greatest drawback will fall upon "Dreamland" if it is looking to the populace for patronage. Another method of calculation striven for by his talk was that on the days when "Dreamland" would benefit most by a crowded condition the admission is taxed, and to enforce the payment, it is necessary for the park to supply a staff of ticket takers and sellers. These must be provided for during the week or be paid a week's salary for two days' work, entailing a cost upon the management over Saturday and Sunday of around \$200 at least. "Dreamland" is the first to establish a "free gate" around New York, even with the restrictions, and the outcome is going to be awaited with interest. The innovation is supposed to have been suggested by Ed Kinsella, the new manager for "Dreamland" this season.

Scarboro Beach, Toronto, opens May 23.

Ester & McConnell are building an airdome at Ft. Worth, Tex.

An open air theatre will be built in Kansas City, Kan., by Harry and Ted Sparks.

Ponce De Leon Park, Atlanta, Ga., opened this week. The Casino will have vaudeville.

I. H. Herk, the burlesque manager, will have charge of "White City," Milwaukee, this summer.

"Luna" Park, Mexico City, is being improved by the stock company which operates the resort.

East Lake Park, Birmingham, is now open. Ed. R. Hutchinson, aeronaut, is the free attraction.

Manager Rusco, of the Bijou, Saginaw, Mich., has assumed control of Riverside Park in that city.

A miniature "White City" will be opened at Superior, Wis., by R. H. Hadfield, manager of the Savoy Theatre there.

The Imperial Amusement Company, Louisville, has incorporated for \$5,000. Incorporators are J. W. Dun, H. M. Stimmel.

Coney Island, Portsmouth, O., has been leased for eight years by Capt. G. W.

Davis, and will be transformed into an amusement park.

A new amusement park will be opened in Minneapolis next season. Several acres of ground near Columbia Heights have been leased for 10 years.

M. E. Rice, manager of the Majestic, Ft. Wayne, Ind., and F. E. Stouder, of the Temple, same city, have formed a partnership, and will build an airdome, to open June 10.

Ramona Park, at Grand Rapids, Mich., opened last Sunday to large crowds. L. H. Newcomb is doing the press work for the resort.

A new scenic railway, costing \$12,500, will be built at Mounds Park, Anderson, Ind. The Ingersoll Amusement Company of Pittsburg has the contract. The park opens May 31.

Luna Park, Chicago, will open the latter part of this month, under the management of J. L. Louterstein. No improvements have been made. There will be no gate admission.

The Casino, Sans Souci Park, Chicago, which throws open its gates this Saturday, seats 10,000 people. Creators will follow Ferullo in four weeks. Many new and novel features have been provided for the south side resort by Manager Leonard H. Wolf.

The citizens of Wheaton, Ill., are making an effort to organize an association to hold yearly county fairs. The exposition last year was a success financially. It is proposed to raise \$50,000. E. N. Hurley and Robert S. McCormick are at the head of the movement.

The new vaudeville theatre at "Sans Souci" Park, Chicago, seats 500 persons. Moving pictures, with phonographic attachments, said to have cost \$20,000 will be one of the features. Among the other leading attractions at the park are the "Spiral Thrill," "The Tickler," and "The Tub."

"Happyland," Staten Island, opens today (Saturday). Jos. Weiss is the general manager, and J. Frohsin is in charge of the press publicity. Work on the park has been progressing for some time, and with increased transportation facilities, a bright summer season is anticipated.

"Stella" Beach, North Beach, Long Island, opens on Decoration Day, when the whole of North Beach will commence its summer season. Geo. W. Tomasso will manage "Stella," and improvements are going ahead to place it in line for competition with the well known resorts around New York.

The summer resorts at Salt Lake City are making preparations for the formal opening on Decoration Day. The new "Saltair Bicycle 'Saucer' Track," built on piles, is attracting the most attention in the Utah capital. The cycle enthusiasts hope to see many world's records broken on it this summer.

The park theatre at Minalla Grove, Tamaqua, Pa., will this season be under the management of Messrs. Ingram & Medlar, Lamsford, Pa., and will open on Decoration Day. Tumbling Run, Pottsville, Pa., will open the same date, and both resorts will be booked by Bart McHugh, Philadelphia.

Manager Salisbury has announced the features of "Luna" Park's Cleveland, O., amusement program for the opening. The burlesque bull fight in the new amphitheatre, seating 2,500 people around a 50-foot ring, will be given four times daily, lasting 45 minutes. The first musical attraction will be the Fraser Highlanders, a band of 60 Scotsmen, from Toronto. Concerts will be given twice daily.

London, May 9.

To-day the Earl's Court Hungarian Exhibition opens, followed next Thursday by the Anglo-French Exhibition, trailed a few days later by the Mexican Exhibition at the Crystal Palace. Many strange tribes are gathering in London for the foreign villages which will be exploited at all these exhibitions, mixed with which will be more or less native entertainment, oriental, magic, etc.

The Queens County Fair Association, of Astoria, L. I., will hold forth at Maspeth, L. I., during the week May 25th for its annual fair. There will be numerous special features, including a "Midway." Geo. L. Macfarlane, in charge of the press publicity for the association, has had a great quantity of matter in the New York dailies concerning it, and the prospects, if weather conditions are favorable, are excellent for the early event in the fair line.

There is warfare on between the parks booked by the United and the other open air resorts in Erie, Pa., Youngstown and Dayton, O. The United is booking Four Mile Creek Park at Erie, Idora at Youngstown, and Fairview at Dayton. Opposed in the cities, as named, are Maldemere, Avon, and Lakeside. The "Big Stick" is making itself felt whenever a head looms up which is looking in the direction of one of the parks competing with those of the United.

One day this week an immense crowd collected at Fortieth street and Broadway to watch what appeared to be an airship with a man clinging to it far up towards the sky. The deception held the crowd for a very long time, attracting newcomers, who gazed with the same interest. It was a unique advertising dodge of Fleischman's new baths. A paper balloon was anchored and a piece of cloth in the shape of a man sewn upon the top, causing nearly a complete illusion.

The following amusement devices have been installed in Riverview Park, Chicago, which opens to-day: A new aerial coasted called the "Royal Gorge," "Thousand Isles," "Hell Gate," "Double Whirl," a marine spectacle called "The Battle of the Monitor and the Merrimac," and a Wild West shown known as "The Fight of the Little Big Horn," in addition to Big Otto's

Wild Animal show. The park covers 120 acres and is one of the largest devoted exclusively to amusements in America.

"White City," Chicago, opened to the largest crowds in the history of outdoor amusements on Saturday last. Among the features this season are the "Country Fair," a spectacular production; Van Vranken's Equine Circus, Maxim's Living Pictures, "Social Whirl" and a new "Figure Eight." Free vaudeville in the Casino under the management of Eugene Beifeld is a success. Among the numbers listed for the week of May 24 are Klein, Ott Brothers, and Nicholson, Zelia Call, Dave Morris and "Pony Ballet," McFarland and Dale Sisters.

Baltimore, May 21.

At a meeting of the board of directors of the Electric Park Co. last Saturday Fred C. Schanberger's resignation as secretary and treasurer was accepted. Harry Gilmore, a prominent Baltimorean, was elected to fill the vacancies. Lloyd Jackson resigned as president, but will remain on the board of directors. Thos. L. Waters was elected president. Jas. Feetig, Jr., resigned from the board. Max Rosen stated to the VARIETY correspondent that building operations are continuing on a large scale and all of the twenty-four acres will be occupied. The park will open May 30. J. D. Buckley directs the electrical work, the contract calling for 40,000 lamps. Oscar Dane, of New York City, has charge of the press and advertising. Mr. Rosen said they are spending nearly a half million dollars and it will be the finest if not the largest amusement park in America. An interesting item to privilege people is the fact that the park will operate all year round, both winter and summer. The reason for the change in the officers of the company was to make room for more capital, as the park is to be operated on a larger scale than at first proposed.

Alexia, the dancer imported by William Hammerstein for his Roof Garden this summer, was due to arrive here yesterday (Friday) on the "Lusitania."

The Ferrari animal show unloaded Tuesday night on the lot corner of Fifth avenue and 110th street, a district resembling in the density and character of its population the lower East Side. He will make a summer stand there. The property was recently leased by Freeman Bernstein and will be made into an open air pleasure resort.

DOES OR DOESN'T SHE?

Does Emma Janvier play in vaudeville this season or does she not? M. S. Bentham says she does; Miss Janvier says she does not.

Mr. Bentham is Miss Janvier's agent—or was. He says Miss Janvier will appear at the 125th Street Theatre week of June 1. Miss Janvier says week of June 1 she will join "The Top o' th' World" in Chicago.

Later.—The last bulletin gives out the information that Miss Janvier will play a week in vaudeville at the Fifth Avenue commencing June 1, joining the show in Chicago one month later.

WHEN NOT OTHERWISE INDICATED.

"C. R." in the list indicates the route of the circus named, with which the artist or act is with, and may be found under "CIRCUS ROUTES."

ROUTES FOR THE FOLLOWING WEEK MUST REACH THIS OFFICE NOT LATER THAN WEDNESDAY MORNING TO ENSURE PUBLICATION.

Bennett, Laura, 14 Linden, Jersey City.
Bensons, Musical, Gen. Del., Chicago.
Benton, Lew, 229 W. 38, N. Y.
Bentley, Harry, Imperials, B. R.
Bentley, Musical, 111 Clipper, San Francisco.
Benton, Maggie, 186 Taylor, Springfield, U.
Berk, George, 335 E. 80, N. Y.
Bergin, E. Howard, Bedford Hotel, Kansas City.
Bernier & Stella, 22 Haywood, Providence.
Bernstein, Mac & Ruth, 2518 E. 40, Cleveland.
Berry & Berry, Grand Vale, N. Y.
Beverly, Frank & Louise, Majestic, Denver.
Bicycle Bill, San Diego, Cal., Indef.
Blue Cloud, 100 W. 14th St., Bureskers, R. R.
Bingham, Kittle, 335 Beacon, Newburyville, Mass.
Bingham, Scenic, Tannton, Mass.
Binney, & Chapman, Gen. Columbia, Tenn., Indef.
Birch, John, 133 W. 45, N. Y.
Blawett & Scott, Empire, London, Indef.
Blampham & Hebr, Majestic, Richmond, Va.
Blum, Charles, 5 Harvard, N. Y.
Blush, T. B., 324 Haywood, Denver.
Boorum, Mattie, 154 Clifton Pl., Brooklyn.
Boothback Quartette, Ramona Pk., Grand Rapids.
Bobbet, Henry, 63 Forsyth, N. Y.
Boises, Fire, 44 Curtis, Grand Rapids.
Bols, Harry, Orpheum, Mansfield, O.
Boell, Arthur, Grand, E. Bairo, R. I.
Bottumier Troupe, Circo del Mundo.
Boulden & Quinp, Tomo River, N. J.

Bowers, Walters and Crooker
Weeks May 25 & June 1. Keith's, Cleveland.

Bowery Comedy Quartet, 821 Charles, W. Hoboken.
Bowers & Smith, Oliver, Everett, Mass.
Borani & Nevaro, 1013 Lincoln, Milwaukee.
Bowen & Vetter, 818 N. Wash., Baltimore.
Bowman Bros., 326 W. 43. N. Y.
"Boys in Blue," 240 E. 21, N. Y.
Boyce, Jack, 1553 Broadway, N. Y.

B
Baader, La Velle, East End Pk., Memphis.
Bailey, Frank F., Academy, Raleigh, N. C.
Baker, Nat C., 32 Division, N. Y.
Baker, Chas. B., 72 Morningside, N. Y.
Baker & McIntyre, 3924 Reno, Phila.
Baker Troupe, Ringling Bros., C. R.
Balno & Shaw, Hippodrome, N. Y., Indef.
Banks, Breasale Duo, Orpheum, Los Angeles.
Banks & Newton, 1553 Broadway, N. Y.
Bannacks, The, Barium & Bailey, C. R.
Barber & Palmer, Palais, Meridian, Miss.
Barrow, Musical, 1215 Jefferson, Brooklyn.
Barnes, J. W., 400 N. Dearborn, Chicago.
Barnold, Chas. B., Keith's, Phila.
Barry, Katie, 541 W. 158, N. Y.
Barry & Hughes, Hammerstein's, N. Y.
Barry & Wolford, Keith's, Philadelphia.
Batis, Carl Wm., 6637 North, Chicago.
Batro & McCune, 80 N. Second, Standing.
Bartlett, Mrs. Mrs. Gugg, 353 W. 50, N. Y.
Bartlett, Al., Hunt's Hotel, Chicago.
Batemann, Tom, 112 Bordon, Fall River.
Bates & Ernst, 201 So. University, Peoria, Ill.
Bates, George, Barium & Bailey, C. R.
Bates & Neville, 46 Gregory, N. Y.
Baxter, J. C., 1000 N. Uniontown, Pa.
Bawn, Harry, 61 Bedford Court, Mavens.
Bay City Quartette, 1595 Gates, Brooklyn.
Be Anow, The, 3442 Charlton, Chicago.
Beane, George A., Orphenum, Oakland.
Beard, Billy, Geo. Primrose's Minstrels.
Beattie, Bob, 504 E. 14th, N. Y.
Beatties, Juggling, 137 Park, Paterson.
Beavais, Arthur & Co., Victor House, Chicago.
Bedlin, Donat, & Dogs, 229 W. 38, N. Y.
Beecher & Maye, 23 Atlantic, Bridgton, N. J.
Belford, Al. G., Frank A. Robbins, C. R.
Belford, Fred, 100 E. Broadway, N. Y.
Bell & Richards, 211 E. 14, N. Y.
Belclair, Bros., K. & P. 125th St., N. Y.
Bell, Frank, 1553 Broadway, N. Y.
Bell Boys Trio, 142 W. 131, N. Y.
Bell, Chas., Ringling Bros., C. R.
Bell, Crystal, Olympic, San Mend.
Bell, Samuel, Fern Hill, Castle Ind.
Bells, The, Barium & Bailey, C. R.

Boyd & Veola, 119 E. 14, N. Y.
Bradford, Tue, 230 W. 41, N. Y.
Bradna & Derrick, Barnum & Bailey, C. R.
Brady's, The, 209 W. 43, N. Y.
Bradshaw, Chas. H., Orpheum, Denver.
Brenon & Downing, Majestic, Montgomery.
Brigham, Anna R., 25 Grand, Butte.
Brinn, B., 25 Hudson, New York, Eng.
Brantford, Tom, Park Hotel, Port Chester, N. Y.
Brays, The, Campbell Bros., C. R.
Bridlamour, 1533 Broadway, N. Y.
Brinson, Alex., Barnum & Bailey, C. R.
Britton, Sadie, Coliseum, Burlington, Ia., indef.
Broad, Billy, 155 Broadway, N. Y.
Broadway, Quindlen, 155 Broadway, N. Y.
Brobst, Fritz, Pottsville, Pa.
Brooks & Jeannette, 1662 Madison, N. Y.
Brooks & Vedder, 125 W. 43, N. Y.
Brown Bros., & Doc Keasley, 1246 Wabash, Chicago.
Brown, George, Barnum & Bailey, C. R.
Brown, Jessie, Hanlon's Superba Co.
Brown & Navarro, 185 E. 14, N. Y.
Brooks, Clara, 2464 14th St., Philadelphia.
Brown & Wilmot, 71 Glen, Malden, Mass.
Brown & Wright, 34 W. 45, N. Y.
Browning, Flora, 1553 Broadway, N. Y.
Browning, Mr. & Mrs., Hotel Everett, N. Y.
Browning & Le Van, 895 Caldwell, N. Y.
Bruce, The, 15th State, New York.
Brunette, 230 Broadway, New York, Lowell, Mass.
Bryant & Saville, 2323 N. Rouver, Phila.
Burke, John & Mae, Orpheum, Salt Lake.
Burke & Flinn, 44 7th Ave., N. Y.
Burton & Brooks, Fair Haven, N. Y.
Buckley's Musical, 297 Avenue R, N. Y.
Buckeye Trio, 646 E. Center, Marion, O.
Burdett, Madeline, 25 E. 44, N. Y.
Burke, John P., Flood's Park, Baltimore.
Buckley & La Mar, Pastor's, N. Y.
Buckley's Dogs, Ringling Bros., C. R.
Buckeye State Four, 2304 E. 57, Cleveland.
Buffalo, Young & Vera, Novelty, Vallejo, Cal.
Buros & Clara, Barnum & Bailey, C. R.
Burgess, 155 Broadway, New York, Hamburg, Pa.
Burke, Wm. H., 84 Barstow, Providence.
Burke-Toughy & Co., 25, Shea's, Buffalo.
Burke & Urline, 119 E. 14, N. Y.
Burns, Morris & Co., 54 Hermen, Jersey City.
Burns & Robbins, 510 W. Newark, indef.
Barnell, Lillian, 111 W. North, Chicago.
Burton, 1155 Valencia, San Francisco, Pa.
Burton, Matt, 1155 Valencia, San Francisco.
Burton & Shea, 111 7th Ave., N. Y.

Burton & Vass, 25 Haskin, Providence.
Burrows Travers Co., 116 E. 25. N. Y.
Bush & Elliott, 1849 45, Brooklyn.
Bussler, Walter H., Orpha, Madison, Wis., indef.
Buizer, Jesse Lee, Capital, Cranford, Ky.
Burnins, The, Ringling Bros., C. R.
Busch, Joseph, Jr., 1000, Colorado.
Butley & Lamar, 2319 S. Bouvier, Philadelphia.
Buxton, Chas. C. Crystal, Menasha, Wis., indef.
Byers & Hermann, K. & P., 123th St., N. Y.
Byrd & Vance, Plymouth Hotel, City.
Byrne Bros., 505, Flay, Chicago, Summit, Mich.
Byron & Langdon, 400, Boston.
Byrons' London Fly, 5138, Indiana, Chicago.

Caesar & Co., Frantz, St. Charles Hotel, Chicago.
Cain Sisters, Empire, Youngstown, O., Indef.
Callahan & St. George, Keith's, Cleveland.
Cameron & Flanagan, Shea's, Buffalo.
Campbell & Cully, 1633 Bourbon, New Orleans.
Caldera, A. K., 125 Washington, Hoboken.
Calef & Waldron, 251 W. 92, N. Y.
Calvin, James, Orphenum, Virginia, Minn.
Campbell, W. S., Rose Sydel, B. R.

Just to remind you of That Tall, Slender,
Funny Man. In One.

AL CARLETON

Carillo, Leo., c. o. VARIETY, N. Y.
Carney Bros., Orphanum, Los Angeles.
"Carletta," Olympic, Chicago.
Carlin & Otto, 913 Prospect, Buffalo.
Carlisle & Baker, 28 Crystal St., Chicago, Mo.
Carrie, Mlle., 504 Ashland Bk., Joseph, Mo.
Carol Sister, 818 W. 22d, N. Y.
Carmen Sisters, "Pantages," Seattle, indef.
Carroll & Cooke, Hotel York, N. Y.
Carroll & Judge Trio, Ringling Bros., C. B.
Carroll, Nettie, Barnum & Bailey, C. B.
Cassini & Reeves, Lyric, Chickasha, Okla.
Carson, 222 N. 2d, Philadelphia, Pa.
Carson & Devereaux, 410 Line, Evansville.
Carson Bros., 427 Pacific, Brooklyn.
Caron & Farnum, 235 E. 24, N. Y.
Carter, Chas. J., "Milton," Queens, Sydney, Aus.
Carters, The, 321 E. La Salle, Ill.
Carters, The, 413 N. 2d, Cleveland.
Carter & Waters, 158 Greenfield, Buffalo.
Cartmell & Harris, 180 Nevins, Brooklyn.
Carver & Murray, 229 W. 38, N. Y.
Casetta, The, 4013 So. Artesian, Chicago.
Casey & Craney, 154 So. 5, Elizabeth.
Casswell, Maude, Chicago, N. Y.
Castano, Edward, 104 W. 61, N. Y.
Celest, 74 Grove road, Clapham Park, London.
Chadwick Trio, 229 W. 38, N. Y.
Chamerys, The, 1351 43, Boro Pk., N. Y.
Chantrel & Schuyler, 219 Prospect, Brooklyn.
Chapin, Benjamin, 101 1/2 Club, N. Y.
Chester & Jones, 211 E. 14, N. Y.
Chinquilla, Princess, Shoreview Pk., Jamaica, L. I.

Claus, Maria, 15 Old Broadway, N. Y.
 Clayton & Drew, Majestic, Little Rock.
 Clermont, Frank & Etta, 129 W. 27, New York.
 Clifford & Nolan, Cohen's Hotel, Lee Ave, B'klyn.
 Clifford & Ralain, 1975 Bergen, Brooklyn.
 Clinton, Chris, 43 W. 23, New York.
 Clipper Sisters, 496 Blewett, Seattle.
 Clivette, 27 Indiana, N. Y.
 Clyo & Bochella, 87 Park, Attleboro, Mass.
 Cole & Coleman, c. o. Cavanaugh & Welsh,
 Springfield, O.
 Cox, Lonzo, 230 W. 51, Court, Chicago.
 Coate, Charlotte & Margrete, 1553 B'way, N. Y.
 Coby & Garrison, 959 Putnam, Brooklyn.
 Coogan & Galt, 440 Orpheum, N. Y.
 Cohen, Isadore, 754 Westchester, Bronx, N. Y.
 Cole & Clemens, Davis Hotel, Philadelphia.
 Colleens, Singing, G. O. H., Syracuse.
 Collins, Eddie, Okoshov, Wis., indef.
 Collins, Nina, 206 W. 102, N. Y.
 Collins & Brown, 149 Kosciuszko, Brooklyn.
 Conklin, Bill, W. 44, 10, Erie, Chicago.
 Contino, Lawrence, 249 So. 13, Salt Lake.
 Connelly, Mr. & Mrs. E., 6140 Indiana, Chicago.
 Comrades, Four, 834 Trinity, N. Y.
 Conlon & Carter, Unique, Winnipeg, indef.
 Connely, Edward, K. & P. 5th Ave., N. Y.
 Cooke, Caroline, Harrison, Sonix Falls, S. D.
 Cooke, Fredrick, 1000 Broadway, N. Y.
 Cooke, Manrice B., 8154 Prairie, Chicago.
 Cooke & Rothert, 3154 Prairie, Chicago.
 Cooper, Jas. & Lucia, 2111 Amsterdam, N. Y.
 Cooper & Robinson, 322 Mott, Bronx, N. Y.
 Cornallies, Eight, Ringling Bros., C. R.
 Corners, Grimes, Newfield, N. J.
 Cossani, Bobby, Hippodrome, Pittsburg.
 Coswar, Mr. & Mrs. 302, 122, N. Y.
 Conbay, William F., 464 W. 34, N. Y.
 Couthoul, Jessie, 6532 Harvard, Chicago.
 Courtleigh, Wm., Lamba Club, N. Y.
 Coyne & Tintin, 7036 Washington, Chicago.
 Cowey, Fanny, Wintergarten, Berlin.
 Cowper, Jimmy, 98 Collin, Binghamton.
 Crawford & Manning, 258 W. 12, N. Y.
 Cressy & Dayne, 17, Orpheum, San Francisco.
 Cree & Co., Hippodrome, Lexington, Ky.
 Crickets, Shea's, Buffalo.
 Critteron Male Quartette, 156 5th Ave., N. Y.
 Cronin, Morris, 21 Alfred Place, London, England.
 Cross, Billy, 2339 E. 88 Collin, Binghamton.
 Crawford & Manning, 258 W. 12, N. Y.
 Crucible, Mysterious, 241 Heyward, Brooklyn.
 Cummings & Merley, Unique, Los Angeles, indef.
 Cunningham, Al., 200 W. 44, N. Y.
 Cunningham, Bob & Daisy, Orpheum, Newark, O.
 Cunningham & Smith, 183 E. 94, N. Y.
 Curtis & Blossom, 61 Newell, Greenpoint, B'klyn.
 Curtis, Fred, 202 W. 122, N. Y.
 Curzon Sisters, Hippodrome, London.
 Cutty's, Musical, Empire, London, Eng., indef.

D'Alvini, Rocky Point, R. I., indef.
Dahl, Katherine, 300 Columbus, N. Y.
Dahl, Dorothy, 309 Columbus, N. Y.
Dallavette & Co., 402 Fairmont, Meadowville, Pa.
Dale, Wm., Crystal, Elkhart, Ind., indef.
Daly & Devere, 115 E. 15. N. Y.
Dale, Dotty, Dainty, 232 W. 36. N. Y.
Dale, Sydney, Guy Borden, Elkhart.
Dale, Will, Bucklen Hotel, Elkhart.
Dalley Bros., 1379 No. Main, Fall River, Mass.
Daly & O'Brien, Howard, Boston.
D'Arville Sisters, Wilson's, Mason City, Va.
Darmondy, Crescent Gardens, Boston.
Darwin, Ringling Bros., C. R.
Davenport, John, Xanthopoulos, C. R.
Davenport, Stick & Norma, John Robinson's, C. B.
Davenport, Victoria & Orrin, Barnum & Bailey.
Davey, Dancing, Circle Diamond Ranch, Thatcham.
Davis & La Roy, Pittsburg, Pa., indef.
Davis, Edwards, 1553 Broadway, N. Y.
Davis, Floyd, Temple, Bonider, Col., indef.
Davis, Hal, A. G., G. G., Mich.
Davis, H. Air-Dome, Murphy's, Ill., indef.
Davis, Mark & Laura, Family, Lebanon, Pa.
Dawn, Zelia, & Co., 357 E. Market, Akron, O.
Dawson & Whitfield, 346 E. 58. N. Y.
Day, Calta, Payret, Havana, Cuba.
De Velde & Zelds, 115 E. 14. N. Y.
Deery & Francis, 328 N. 30. N. Y.
Delmore & Onick, 335 E. 43. N. Y.
Delmo, 38 Rose, Buffalo, N. Y.
Delmore, Misses, Shea's, Buffalo.
Delavoye & Fritz, 2667 Madison, Chicago.
Dell & Miller, Hippodrome, Buffalo, indef.
De Camo, Chas., & Dogs, 8 Union Square, N. Y.
De Chantal Twins, 333 Ogden, Jersey City.
De Camas, The.
De Lacey & Bro., Bijou, Superior, Wis.
Demonio & Belle, Englewood, N. J., indef.

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 Claire, Irene Fairview St., Dayton, O.
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 Clark, Edward, 1558 Broadway, N. Y.
 Clark, Geo. G., 2464 Patton, Phila.
 Clark, John F., 425 Forest, Arlington, N. J.
 Clark & Duncan, 1215 Madison, Indianapolis.
 Clarke, Harry Corson, 130 W. 44, N. Y.
 Clark & Burdette, Broadway & Bailey, C. R.
 Clark, Wilfred, 130 W. 44, N. Y.
 Clarks, Three, Ringling Bros., C. R.
 Claudius & Scarlet, 353 Amsterdam, N. Y.

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COLONIAL, NEW YORK, THIS WEEK (May 18th).
ORPHEUM, BROOKLYN, NEXT WEEK (May 25th).

Cobb's Corner

SATURDAY, MAY 23, 1908.

No. 117. A Weekly Word with WILL the Wordwright.

To Fellow Highwaymen:—

SUNBONNET SUE

All the town knew I was "stuck" on you

"WHEN I WAS
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BY COBB & EDWARDS

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WILL D. COBB

WORDWRIGHT.

Denman, George, Barnum & Bailey, C. R.
De Fue & Estes, 2448 Cornell, Indianapolis.
De Haven, Rose, Sextet, 2682 Broadway, N. Y.
De Trickey, Coy, Hunt's Hotel, Chicago.
DeLisle, Mae, Colonial Belles, B. R.
Delmore & Darrell, 1515 9, Oakland.
Delaplane, 54 Willoughby, Brooklyn.
De Mario, Ringling Bros., C. R.
De Mont, Robert, Trio, Bell, Oakland.
De Veau, Hubert, Marion, Marion, O.
De Mutha, The, 26 Central, Albany.
Devine, Doc, Ashland Hotel, Phila.
De Vay & Miller, 209 E. 14, N. Y.
De Vere, Madeline, 54 W. 125, N. Y.
De Witt, Burns & Torrence, June 1, Orpheum, Frisco.
De Witt Young & Sister, 58 Chittenden, Columbus.
De Young, Tom, 156 E. 113, N. Y.
Dervin, Jas. T., 516 So. Flower, Los Angeles.
Devlin, Prof., 2611 Cumberland, Philadelphia.
Devilino & Elwood, Orpheum, Salt Lake.
Diamond & May, Fischer's, Los Angeles, Indef.
Dickinson, W. S., 2910 Vine, Lincoln, Neb.
Dierckse Bros., 1235 Golden Gate, San Francisco.
Dillae, Max, Ringling Bros., C. R.
Dixon, Bowers & Dixon, 5628 Carpenter, Chicago.
Dixon, Noma, 209 E. 14, N. Y.
Dollar Troupe, Barnum & Bailey, C. R.
Dona, 411 Keystone Bank Bldg., Pittsburgh.
Donald & Carson, Bennett's, Montreal.
Donnelly & Rotall, 3 Copeland, Boston.
Donnette, Ira, 133 W. 45, N. Y.
Doherty, Lillian, Wintergarten, Berlin, Ger.
Dohn, Robert, Empire & Bailey, C. R.
Doric Quartette, 100 Wells, Toronto.
Dotson, Howard, 435 Bingham, Reading.
Dove & Lee, 422 W. 48, N. Y.
Doyle, Maj. Jas. D., 1553 Broadway, N. Y.
Downey, Leslie T., Dreamland, Racine, Wis.
Dreano, Josh., Revere House, Chicago.
Drew, Dorothy, Alhambra, Paris.
Du Bois, Great Co., Aldome, Celine, Ia.
Dudley, O. E., Crystal, Ind., Indef.
Duff & Walsh, 2503 Fairmount, Philadelphia.
Dunedin Troupe, Orpheum, Denver.
Dunne, Thos. P., 128 E. 19, N. Y.
Duncan, A. O., 852 W. 40, N. Y.
Duncon, Tom, Ringling Bros., C. R.
Dunn, James, 464 W. 51, N. Y.
Dunn & Miller, Richmond Hotel, Chicago.
Duprez, Fred, Martin Luther Str. 9, Berlin.
Dupree, George & Libby, 228 W. 25, N. Y.
Dupree, Jeanette, 164 Fulton, Brooklyn.
Dutons, Three, Ringling Bros., C. R.

E

Eckel & Du Free, 129 Stockholm, Brooklyn.
Eckhoff & Gordon, East Haddam, Conn.
Edinger Sisters, R. F. D. No. 1, Trenton.
Edmonds & Haley, 808 E. 60, Chicago.
Edmonds & Monie, 308 E. 60, Chicago.
Edwards, M. & C. E., Hippodrome, Buffalo, Indef.
Edwards, Robert M., & Family, 114 W. 109, N. Y.
Edwards & Vaughan, 2039 Lawrence, Phila.
Ehrendall Bros., 1344 Leffingwell, St. Louis.
Elastic Trio, Majestic, Pittsburgh, Indef.
Ellings, Julian, Proctor's, Albany.
Elliott & West, 2902 Ellsworth, Phila.
Elmore & Ray, Vaudeville, Sault Ste Marie, Mich.
Emerald, Monie, 14 Leicester St., London, Eng.
Emerald Trio, 443 Central Ave., Brooklyn.
Emerson & Baldwin, Hotel Churchill, N. Y.

Emerson & Wright, Kansas City, Mo., Indef.
Emperors of Music, Four, 431 W. 24, N. Y.
Empire Comedy Four, Empire, Newport, Eng.
Epps & Loretta, 210 W. 27, N. Y.
Erb & Stanley, Moline, Ill.
Ergott & King, Circus Cincinelli, Warsaw, Russia.
Esmeralda, 3 Union Square, N. Y.
Espe, Dutton & Espe, Howard, Boston.
Eugene Trio, 896 E. Orange Grove, Pasadena, Cal.
Eugene & Mar, Aldome, Hutchinson, Kas.
Evans & Lloyd, 923 E. 12, Brooklyn.
Evers, Geo. W., Family, Davenport, Ia.
Everett, Gaynell, 25 Novelty, Topeka.
Everett, Sophie & Co., South and Henry, Jamaica, L. I.

F

Fagan & Meriam, Shirley, Mass., Indef.
Fairchild, Mr. & Mrs., Welland, Cumberland, Md.
Fairchild, Violet, Unique, Winnipeg.
Fairlaurd, Camille, Palace, Boston.
Falke, Ellnor, G. O. H., Pittsburgh.
Fantos Trio, 266 E. Erie, Chicago.
Farb, Dave, 515 W. 6, Cincinnati.
Farrell & Le Roy, 1721 First, N. W., Wash., D. C.
Farrell, Charlie, 332 Main, W. Everett, Mass.
Farrell, Billy, Moss & Stoll, London.
Fascos, Four, Barnum & Bailey, C. R.
Faust Brothers, 242 W. 43, N. Y.
Favara, Marguerite, Saratoga Hotel, Chicago.
Fay, Ray F., Alamo, Cedar Rapids, Ia., Indef.
Fay, Coley & Fay, 1555 Broadway, N. Y.
Faye, Elsie, G. O. H., Syracuse.
Fell, Pearl, Cleome, Palace Hotel, Chicago.
Felix & Barry, Orpheum, San Francisco.
Fentelle & Carr, Shea's, Buffalo, Indef.
Ferguson & Du Free, Lyric, Little Rock, Ark.
Ferrard, Grace, Bijou, Ann Arbor, Mich.
Ferrell Bros., Temple, Detroit.
Field Bros., Henderson's, Coney Island.
Fields & Hanson, Terrace, Belleville, N. J.
Fields, Harry W., Lyric, Danville, Ill.
Fields, W. C., Hippodrome, London, Eng., Indef.
Fields, Will H., Avenue, Duquesne, Pa.
Fillmore, Nellie, 541 W. Garfield, Chicago.
Filson & Errol, 122 So. Austin, Chicago.
Fink, Henry, 150 Potomac, Chicago.
Fisher Troupe, Barnum & Bailey, C. R.
Fisher, Mr. & Mrs. Perkins, 531 Wash., Brookline, Mass.
Flake & McDonough, 753 Jennings, N. Y.
Fitzgerald & Wilson, Grand, Victoria, B. C.
Flatow & Dunn, 128 W. 96, N. Y.
Fletcher, Charles Leonard, 14 Leicester, London.
Flynn, Jas. A., 1213 Penn Ave., Washington.
Florence, Nellie, 241 W. 43, N. Y.
Flores, Six, Barnum & Bailey, C. R.
Foley, Jack, Ringling Bros., C. R.
Forber The Marvel, 153 W. 9, So. Boston.
"Fords Famous," 891 Gates, Brooklyn.
Foreman, Edgar & Co., 1555 Broadway, N. Y.

As VARIETY will go to press one day earlier next week, correspondents are requested to have their matter arrive as early as possible to ensure publication.

Foster, George, Electric, San Antonio, Tex.
Fox, Will H., 14 Leicester St., London, Eng.
Fox & Hughes, Empire, Boise, Idaho, Indef.
Foster, Geo. I., 2930 York, Phila.
Fowler, Aelle May, Grass Lake, Mich., Indef.
Foy Bros., Grand, Circo Bell, Mexico, Indef.
Franklin, Billie, 708 7, S. W. Washington, D. C.
Frans, Cogswell & Frans, 246 W. 21, N. Y.
Friend & Downing, 1884 7th, N. Y.
Frederick Bros. & Burns, Saratoga Hotel, Chicago.
Fredians, Great, Barnum & Bailey, C. R.
Fredo, George, Lyric, Lincoln, Neb.
Frederick, Snyder & Poole, 200 N. Gay, Baltimore.
Freeman Bros., Jolly Girls, B. R.
Fresoli, Frederick, 148 Mulberry, Cincinnati.
Frost, Chris., 917 W. 6, Fairbault, Minn.
Fulton, May, 120 W. 116, N. Y.
Fuller, Ida, 138 Alexander Ave., N. Y.

G

Gaffney Girls, Five, Cincinnati, O.
Galando, 82 Sumner, Brooklyn.
Gallagher & Barrett, Fifth Avenue, N. Y.

ED. GALLAGER

"THE CHAUFFEUR"

BY HIMSELF
Season 1908-9.

Galletti's Monkeys, Orpheum, San Francisco.
Galloway, Albert E., Davis, Braddock, Pa.
Galloway, Bert, Davis, Braddock, Pa.

Gardner Children, Majestic, Ft. Worth.
Gardner, Jack, Orpheum, San Francisco.
Gardner & Lawson, Star, Atlanta.
Gath, Carl & Erna, Bijou, Superior, Wis.
Gardner, Eddie, 27 High, Newark.
Gardner Arline, 1958 N. 8, Phila.
Gardner & Maddern, 208 American Bldg., Seattle.
Gardners, Three, 1458 No. 8, Phila.
Gartelle Bros., 416 S. Main, Gloversville, N. Y.
Gavin, Platt & Peaches, 4417 3d Ave., N. Y.
Gaylor & Graft, 244 W. 16, N. Y.
Gaylor, Bobby, 5602 5th Ave., Chicago.
Gaylor, Chas., 768 17, Detroit.
Gehan & Spencer, Crystal, Denver.
Gehrue, Mayme, & Co., 200 E. 33, N. Y.
Genaro & Band, 205 W. 38, N. Y.
Gelmores & Castle, Aldome, Enid, Okla.
Genter & Gilmore, 208 N. 3, W. Cedar Rapids.
Georgetta's, Great, Wonderlane Pl., Minneapolis.
Geromes, The, Barnum & Bailey, C. R.
Gibson, Fay, Standard, Davenport, Ia., Indef.
Gilbert, Jane, 257 W. 15, N. Y.
Gillette Sisters, 60 Manhattan, N. Y.
Gilmaine, 59 W. Eagle, E. Boston.
Gillroy, Hayes, Montgomery, Lyric, Lincoln, Neb.
Girard & Gardie, L. I.
Gladstone, Ida, 325 W. 50, N. Y.
Glocke, Chas. & Anna, Bents-Santley, B. R.
Godfrey & Henderson, 416 Elm, Cincinnati.
Goetz, Nat., 1818 Tree, Donora, Pa.
Golden Gate Quintet, 346 W. 59, N. Y.
Golden & Hughes, Vallejo, Cal.
Goldin Russian Troupe, Sella-Photo, C. R.
Goelma, Six, Ringling Bros., C. R.
Goforth & Doyle, 1929 Broadway, Brooklyn.
Golden, Marta, Gerard Hotel, N. Y.
Goolmans, Musical, Continental Hotel, Chicago.
Goldsmuth & Hoppe, 1553 Broadway, N. Y.
Gordon, Cliff, 3 E. 106, N. Y.
Gordon & Le Roy, 1777 Atlantic Ave., Brooklyn.
Gordon & Shachhorn, 225 W. 27, N. Y.
Gordon & Marx, Bijou, Jackson, Mich.
Gorman & West, 52 E. 88, N. Y.
Gossans, Bobby, Hippodrome, Pittsburgh.
Grant, Sydney, 10 W. 65, N. Y.
Graham, Geo. W., Seaside, Providence, Indef.
Gray & Graham, 34 Bullitt, Roanoke, Va.
Grannon, Ila, Box 2, Melrose Park, Pa.
Great Eastern Quartette, G. O. H., Pittsburgh.
Greve & Green, 400 Nicollet, Minneapolis.
Greene, George, Ringling Bros., C. R.
Gregory, Geo. L., & Co., 943 Lorimer, Brooklyn.
Gregory's Five, 25 Hippodrome, London, Eng.
Grove, Chas. L., 247 Wash., Chambersburg, Pa.
Guertin, Louis, Keith's, Phila.

H

Haines & Russell, 943 Muskego, Milwaukee.
Hall, Harry, Ringling Bros., C. R.
Hall, Geo. F., 180 Center, Boston.
Hallbacks, The, Crystal, Anderson, Ind.
Hallman & Collins, Monroe, Lorain, O.

THE SUMMER SONG SENSATION

"TAKE YOUR GIRL TO THE BALL GAME"

BY

COHAN, JEROME & SCHWARTZ

PUBLISHED BY

COHAN & HARRIS PUB. CO.

115 West 42d St., New York City

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Henry, Roething, St. Charles Hotel, Chicago.
Herbert The Frog Man, Novelty, Denver.
Herbert, Mabel, 404 Main, Woborn, Mo.
Herron, Bertie, 2042 Seventh Ave., N. Y.
Herman & Netzer, 308 Elvington, N. Y.
Herrmann, Adelaide, Gilsey House, N. Y.
Hewletts, The, Standard, Ft. Worth, Indef.
Hewletts, The, 806 Ave. G, Council Bluffs, Ia.
Herbert Bros., Three, Bijou, Duluth.
Hess Sisters, 258 W. 55, N. Y.
Heuman Trio, Howard, Boston.
Holt Family, Fern, New Castle, Ind.
Hickman, George, Pearl River, N. Y.
Hiestand, Chas. F., 2639 Iowa Ave., St. Louis.
Hill, Edmonds Trio, 262 Neilson, New Brunswick.
Hill, Cherry & Hill, 197 Bay 20, Bath Beach.
Hill, Irene, 148 Morgan, Buffalo.
Hilda, 68 Meeker, Brooklyn.
Hillier, Robert, June 1, Palace, London, Eng., Indef.

Hillman & Floyd, 213 W. 62, N. Y.
Hillyers, Three, 792 Bay 25, Bensonhurst.
Hines & Remington, Harrison, N. Y.
Hirsch, Estelle, Barrison, Sioux Falls.
Hobson & Macnolch, 76 8d Ave., N. Y.
Hobson, Mr. & Mrs., Ringling Bros., C. R.
Hoch, Emil & Co., Rochester.
Hodgin, Alberta, Ringling Bros., C. R.
Holdman Bros., 207 E. 14, N. Y.
Holman, Harry, Orpheum, Portland.
Holmes & Hollison, 218 Elm, W. Somerville, Mass.
Holland, Zay, 10 W. 65, N. Y.
Holt, Alf, Woolwich Hippodrome, London, Eng.
Hope, Marjorie, 7818 Woodlawn, Chicago.
Hoover, Lillian, 211 E. 14, N. Y.
Horan, Eddie, Novelty, Allegheny, Pa.
Horton & La Triska, Howard, Boston.
Horton & Linder, Ringling Bros., C. R.
Houston, Fritz, 292 King, London, Ont., Can.
Howard's Pony & Dogs, Bloomington, Ind.
Howard & Cameron, 479 No. Clinton, Rochester.
Howard & Escher, 881 N. Artisan, Chicago.
Howard Bros., Lyric, Danville, Ill.
Howard & St. Clair, Charing Cross Rd., London.
Howard, Jos. B., Aleda, Ill., Indef.
Howard, Geo. F., 3456 Scranton, Rd., Cleveland.
Howell & Webster, 1553 Broadway, N. Y.
Hoyle, William, 16 S. Attleboro, Mass.
Hoyt, Frances & Co., Sherman House, Chicago.
Hoyt & McDonald, National Hotel, Chicago.
Hudson Bros., 1337 Maple, Canton, O.
Huehn, Musical, 1553 Broadway, N. Y.
Hughes, Mr. & Mrs. Nick, Jamaica, L. I.
Hueterman, Miss, Barnum & Bailey, C. R.
Hughes Musical Trio, 73 E. Main, Webster, Mass.
Hurleys, The, 1854 So. Orange, Newark.
Hinton, Arthur, Crystal, St. Joseph, Mo.
Hydes, Mr. & Mrs., Family, Tamaqua, Pa.
Hyde, Walt M., & Co., 3506 S. Pittsburgh.
Hylands, Three, 23 Cherry, Danbury, Conn.

I

Imperial Musical Trio, 573 Ralph, Brooklyn.
Imperial Viennese Troupe, Barnum & Bailey, C. R.
Imman, The Great, 312 W. 24, N. Y.
Italia, 356 Mass., Boston.

Biograph

FEATURE FILM

"A NIGHT OF TERROR"

Released May 26

When answering advertisements kindly mention VARIETY.

FREDERICK MELVILLE

Sailed on the S. S. "Adriatic" (White Star Line) May 20th for Europe to REPRESENT M. S. BENTHAM in booking his acts for Europe. MR. MELVILLE WILL RETURN NEXT SEPTEMBER to continue his engagements in this country with the "MOTO GIRL." London address, care "Music Hall," 14 Leicester St., Leicester Square.

J
Jack Lew & Bro., 9249 So. Chicago, So. Chicago.
Jackson Family, Ringling Bros., C. R.
Jacobs & Sardi, Cole Bros., C. R.
James, Byron, Bijou, Flint, Mich., Indef.
Jenkins & Clark, Box 205, Appleton, Wis.
Jennings, Arthur, 492 Manhattan, N. Y.
Johnson Bros. & Johnson, Hippos, Lockport, N. Y.
Jennings & Renfrew, 335 Spruce, Chelsea, Mass.
Jerome, Nat. S., 1287 Washington Ave., N. Y.
Jewette, Hayes & Lind, Russell, Glace Bay, C. B.
Johnson, Chester, 333 3d Ave., N. Y.
Johnson, George, Ringling Bros., C. R.
Johnson, Jess P., 622 So. 4, Camden, N. J.
Johnson, Mark, 5409 14th Ave., Brooklyn.
Johnson, Musical, Alhambra, Paris.
Johnson, Al., Bordenstown, N. Y.
Jones & Walton, Box 78, Baden, Pa.
Jordan Trompe, Ringling Bros., C. R.
Joyces, The, 130 W. 25, N. Y.
Jules & Margon, Barlow, Minstrels.

K
Kalmou, Chas. & Ada, Maywood, N. J.
Karlund, Great, 806 W. Highland, Norfolk.
Kaufman, Reba & Ines, 14 Leicester, London, Eng.
Kealey, Doc, Ringling Bros., C. R.
Keaton, Three, 229 W. 88, N. Y.
Keegan & Mack, 1533 Broadway, N. Y.
Keely Bros., Orpheum, Boston.
Kelke, Zena, 508 W. 135, N. Y.
Keene, Juggling, 1360 Boston Rd., N. Y.
Keene & Adams, June S., Pavilion, Portsmouth, Eng.
Keene, Mattie & Co., 1553 Broadway, N. Y.
Kelly, John T., Elmhurst, L. I.
Kelso & Leighton, John, Keith's, Boston.
Kelly & Rose, Proctor's, Albany.
Kelly, M. J., 46 Johnson, Brooklyn.
Keller, Major, Poli's, Waterbury, Indef.
Kennedy Bros. & Mac, 32 Second, Dover, N. H.
Kennedy & Wilkins, 1553 Broadway, N. Y.
Keno, Welsh & Melrose, Olympia, Chicago.
Kerlake, Lili, Ringling Bros., C. R.
Ketler, Joseph, & Co., Grove City, Pa.
Kheras, Arthur H., Revere House, Chicago.
Klein, Ott Bros. & Nicholson, 253 W. 84, N. Y.
Klein & Haghl, Ringling Bros., C. R.
Kimball & Donovan, 113 Northampton, Boston.
Kingsbury, The, 225 W. 45, N. Y.
King & Douglas, Hasbrouck Heights, N. J.
King, Sam & Nellie, 2374 Pitkin, Brooklyn.
Kins-Ners, 343 N. Clark, Chicago.
Kinsons, The, 21 E. 20, N. Y.
Kiralfo, Gus, 1710 Third, Evansville.
Kirschboms, 207 So. 13, Omaha.
Knight, Francis, 225 W. 45, N. Y.
Knight & Sawtelle, Shea's, Buffalo.
Knowles, Harry, 1553 Broadway, N. Y.
Kokin, Prince, G. O. H., Syracuse.
Kollage, Duke, Crystal, Elwood, Ind., Indef.
Kollins & Carmen Sisters, Pantages', Seattle.
Kokin, Mignonette, Orpheum, San Francisco.
Kramer, Joe, 228 Springfield, Newark.
Kraft, Gus, Barnum & Bailey, C. R.
Kretore, 119 Washington, Altoona.
Kurtis-Busse, Bijou, Oshkosh, Wis.

L
La Bianca, Bertrane, Grand, Sacramento, Indef.
La Blanc & La Rue, 532 E. 18, N. Y.
La Bord & Ryerson, People's, St. Joe, Mo.
La Clair & West, Lyric, Hinton, W. Va.
La Nole Bros., Olympic Pl., Newark, N. J.
Lafleur & Dogs, Coney Island Hippo, N. Y.
Laillette & Co., 408 Fairmont, Meadville, Pa.
Lambert & Williams, 149 E. 22, N. Y.
Lamb & King, 353 State, Chicago.
Lamba, Manikina, 465 Pippin, Portland, Ore.
Lampe Bros., Villa Raso, Absecon, N. J.
Larex, Joseph, Barnum & Bailey, C. R.
Latons, Frank, Empire, Glasgow, Scot.

Lawler & Daughters, 100 W. 105, N. Y.
La Blanche, Great, Hotel Light, Chattanooga.
La Gusta, 1911 Myrtle, Glendale, L. I.
La Raab & Scottie, 355 Locust, Johnstown, Pa.
Laredo & Blake, Pastor's, N. Y.
Larke & Adams, St. Louis Am. Co., Indef.
La Marche, Frankie, 436 E. 26, Chicago.
La Ragne Sisters, Barnum & Bailey, C. R.
La Toska, Phil., People's, Cedar Rapids, Ia.
Latoy Bros., Fairview Pl., Dayton, O.
Lane Trio, Vogel's Minstrels.
La Van & La Valette, Majestic, Pittsburg, Indef.
La Rex, Wonderful, Clara Turner Stock Co.
La Van Trio, Barnum & Bailey, C. R.
Le Veen, Cross & Co., Coliseum, Seattle.
La Velle & Grant, 226 E. 14, N. Y.
Lavett & Doyle, 840 N. 2, Hamilton, O.
Lakota, Harro, H. Box 78, San Fernando, Cal.
Langdons, The, 704 5th Ave., Milwaukee.
La Gray, Dollie, Bijou, Racine, Wis., Indef.
Lawrence, Bert, 3 Laurel, Roxbury, Mass.
Lawson & Mason, Alhambra, Paris.
Le Anders, 595 Madison, N. Y.
Lee, James E., Empire, San Francisco, Indef.
Lee Tung Foo, 1223 2d, E. Oakland.
Leahy, Frank W., Manhattan, Norfolk, Va., Indef.
Le Hirt, Mons, 326 Clifford, Rochester.
Leamy Ladies, Barnum & Bailey, C. R.
Leigh, Lisle & Co., Acme, Sacramento.
Leighons, Three, 1553 Broadway, N. Y.
Leon & Leon, 208 E. Indiana, Chicago.
Leonard, Grace, St. Paul Hotel, N. Y.
Leonard & Phillips, Lyric, Mukogee, Okla.
Leonard, Gus, Acme, Sacramento, Indef.
Leontina, Marie, 17 E. 97, N. Y.
Leonore & St. Clair, 4945 Easton, St. Louis.
Leonard & Drake, 1899 Park Pl., Brooklyn.
Leoni & Woodford, 2417 Wythe, Ave., Pittsburg.
Les Bastiens, Ringling Bros., C. R.
Les Carrays, 19 Perry, Pittsburg.
Les Jaoles, Barnum & Bailey, C. R.
Levy, Bert, Chase's, Washington.
Leslie, Eddie, 504 Ashland Bk., Chicago.
Leslie & Patten, 714 Mellon, E. Pittsburg.
Lester, Will, 281 John E., Detroit.
Leslie & Williams, Star, Donora, Pa.
Ley, Mrs. Jines, and Family, 162 W. 98, N. Y.
Leyden, Margaret, 3647 Verner, Chicago.
Levan, Miss H., Barnum & Bailey, C. R.
Leville & Sinclair, 69 Osborne, Newark.
Lewis & Harr, 131 W. 16, N. Y.
Lewis, Phil, 121 W. 16, N. Y.
Le Pevre-St. John, 1553 Broadway, N. Y.
Libbey & Trayer, 302 W. 47, N. Y.
Light, Mark, 1785 Madison, N. Y.
Lincoln, Four, 579 W. Huron, Chicago.
Lincoln, Bill, Ringling Bros., C. R.
Linn, Benn, Hall Dime, Jersey City, N. J., Indef.
Livingstone, Three, Ringling Bros., C. R.
Lingerman, Samuel & Lucy, 705 N. 5, Phila.
Lloyd, Alice, Keith's, Phila.
Lloyd, Herbert, 28 Wellington, Strand, London.
Loder, Chas. A., Rose Lawn, Arcola, Pa.
Lois, 100 W. 86, N. Y.
Lomson, Willard, 228 Montgomery, Jersey City.
Long, John, Family, Erie, Pa., Indef.
Long, Frank L., 422 No. Anderson, Elwood, Ind.
Loraine, Oscar, Washington, Spokane.
Lovitts, The, 314 Beverly Rd., Brooklyn.
Lowward, A. G., Barnum & Bailey, C. R.
Lowe, Musical, 233 8d Ave., N. Y.
Lowry, Mr. & Mrs. Ed., 44 E. Coes, Baltimore.
Lucas, Jimmie, 456 W. Division, Chicago.
Luckie & Yoast, 389 Sumpter, Brooklyn.
Luce & Luce, Brookside Pl., Athol, Mass.
Lucier, Marguerite, Quincy Adams Sawyer Co.
Luciers, Four, Onset, Mass.
Lucy & Lucier, 1559 Marion, Denver.
Luigi Picaro Trio, 480 Adolph, Brooklyn.
"Lulu Kink," 14 Marlborough Rd., London, Eng.
Luttsinger, Lucas Co., Main, Peoria, Ill.
Lutz Bros., 13 Grant, Corona, N. Y.
Lukens, A., Reading, Pa.
Lynton, Chris., Empire, Los Angeles, Indef.
Lyons & Cullum, 217 W. 10, N. Y.

M
Mack, Wilbur, Orphenm, Denver.
Macarte Sisters, 25, Majestic, Chicago.
Mack, Billy, 208 Third, N. Y.
Macks, Two, Pastor's, N. Y.
Mack & Dougal, 1553 Broadway, N. Y.
Mac Fadyen and Mac Fadyen, 313 So. 5th, B'klyn.
Madden, Fitzpatrick & Co., 1568 Broadway, N. Y.
Madden, Joseph, 139 W. 47, N. Y.
Madcaps, Winkler's, 104 E. 14, N. Y.
Mac Donagh, Ethel, 68 W. 107, N. Y.
Mahr, Agnes, Orphenm, Los Angeles.
Ma Dell & Corbier, 119 Howard, Buffalo.
"Madie," 408 W. 51, N. Y.
Makarenko Duo, 306 E. 5, N. Y.
Malchow, Geo., Bijou, Oshkosh, Wis., Indef.
Manning & Wise, 355 Bedford, Brooklyn.
Manley & Norris, 517 Walnut, Hamilton, O.
Manhattan Banjo Trio, 806 W. 127, N. Y.
Mantell's Marionettes 5413 Colby, Everett, Wash.
Mardo Trio, Ringling Bros., C. R.
Marguerite & Hanley, Ringling Bros., C. R.
Marion & Pearl, Clifton Hotel, Clifton, N. J.
"Martha," 215 E. 86, N. Y.
Marlowe, Plunkett & Co., 27 Gaylord, Dorchester.
Marcello, Morris Trompe, Ringling Bros., C. R.
Marrah, Joe, 8122 Lucas, St. Louis.
Marshall, Bert, 238 Spicer, Akron, O.
Martin, Dave & Percie, 3550 Indiana, Chicago.
Martynne, C. B., Orphenm, Leavenworth, Indef.
Martines & Martines, Inman's, Coney Island.
Martin & Crouch, 925 So. 12, Springfield, Ill.
Marty, Joe, 1623 Hancock, Brooklyn, N. Y.
Mardler, Lena, Barnum & Bailey, C. R.
Mary & Petroff, Barnum & Bailey, C. R.
Mason & Bart, Victor House, Chicago.
Mason & Doran, Sheedy's, Fall River.
Mason & Keeler, Proctor's, Boston.
Mason & Shannon, 1061 Lexington, N. Y.
Mason, Wm. A., G. O. H., Syracuse.
Masqueria Sisters, Three, 9-23, Chicago.
Mathiesen, Walter, 902 W. Ohio, Chicago.
Mathies & Jacard, Glee, Chicago.
Maxwell and Dudley, 108 W. 96, N. Y.
May, Arthur O., P. O. Box 523, Horman, Okla.
May, Ethel, Winona, Minn.
McAvey & Hartley, 8 E. 108, N. Y.
McCabe & Peters, Richmond Hotel, Chicago.
McCann, Geraldine, & Co., 706 Park, Johnstown.
McCarthy, Myles, Green Room Club, N. Y.
McCarvers, The, 2833 Dearborn, Chicago.
McConnell & Simpson, 2706 E. 8, Kansas City.
McCoyle, Nellie, 537 W. 124, N. Y.
McCreo, Darius, Troupe, Haguenack-Wallace.
McCullough, Walter, Alexander Hotel, Chicago.
McCune & Grant, 3 Banton, Pittsburg, Pa.
McFarland, Frank, 311 W. 142, N. Y.
McCauley, Joe, Wonderland, Minneapolis, Indef.
McGinnis Bros., 75 Bradford, Springfield, Mass.
McGrath & Paige, 68 Wash., Middletown, Conn.
McGregor, Lulu, Grand, Pa., Indef.
McLaughlin, L. Clair, Sheridanville, Pa.
McNally Bros., Ringling Bros., C. R.
McNaughtons, The, Keith's, Phila.
McPhee & Hill, 238 W. 26, N. Y.
McWilliams, G. R., G. O. H., Pittsburg.
Meany, Lottie, & Co., 7 Elm, Charleston, Mass.
Meers, Chas. E., 2925 N. 13, Kansas City.
Melville & Higgins, 272 So. 2d, Brooklyn.
Melrose, William, Barnum & Bailey, C. R.
Melroy Trio, 97 Park, Chicago.
Menstians, The, Barnum & Bailey, C. R.
Monstier, Clowla Le, Ringling Bros., C. R.
Mercer, John, Ringling Bros., C. R.
Merritt, Raymond, Empire, Los Angeles, Indef.
Merriman Sisters, 912 Bellefontaine, Indianapolis.
Meers Sisters, Barnum & Bailey, C. R.
Metzettes, Ten, Barnum & Bailey, C. R.
Mezono Troupe, Campbell Bros., C. R.
Miaco, Al., Ringling Bros., C. R.
Mignon, Helene, Empire, St. Paul, Indef.
Milvo Bros., Ringling Bros., C. R.
Milman Trio, Folies, Marigny, Paris.
Miller, Jack, 1372 No. Humboldt, Chicago.
Miller, John, Ringling Bros., C. R.
Miller, Elizabeth, 1720 W. 31 Pl., Cleveland.
Miller, Grace, Philip's, Richmond, Ind., Indef.
Mills & Lewis, 114 E. 11, N. Y.
Mills & Morris, Clarendon Hotel, N. Y.
Milletta, The, Ringling Bros., C. R.
Milton & De Long Sisters, 2454 Irving, Denver.
Milton Grove & Sisters Clayton, Acme, Sacramento.
Milmar, The, Orphenm, Canton, O.
Miner & Coleman, 201 W. 130, N. Y.
Mitchell & Cain, 611 Sterling Pl., Brooklyn.
Mitchell & Caire, touring Eng. and Provinces.
Mitchell Sisters, Monarch, Lawton, Okla., Indef.
Mitchell & Quinn, 20 Bay 26, Bensonhurst, L. I.
Monroe, George, 1553 Broadway, N. Y.
Monahans, The, Worcester, Worcester, Mass.
Montrose, Louise, 450 So. First, Mt. Vernon, N. Y.
Montague's Cooks, 1007 1/2 W. 23, N. Y.
Montgomery, Geo. P., Lyric, Hot Springs, Indef.
Montgomery & Moore 1009 Buttonwood, Phila.
Montray, 814 Western Ave., Allegheny, Pa.
Mooney, Harry J., Barnum & Bailey, C. R.
Mooney & Holbein, Oxford Palace, Middlesboro, Eng.
Mora, Silent, Grand, Wooster, O.
Moore & McGarry, 48 Wyckoff, Brooklyn.
Moore, Marjorie, 152 Lake, Chicago.
Moore, Tom, Auditorium, Chicago, Indef.
Moorehead, Harry (Dreamland), Norfolk, Va.
Morgan & Chester, 1553 Broadway, N. Y.
Morse, Bon, 1553 Broadway, N. Y.
Morelle, Marie, 1807 1/2 W. 23, N. Y.
Morrison, Geo. N. E. 98th and Ave. E., Brooklyn.
Morse, Billy, Anheuser's, Aberdeen, Wash., Indef.
Morton, James J., 147 W. 45, N. Y.
Morton & Elliott, Moss & Stoll Tour, Indef.
Mozaris, The, Grand, Fargo, N. D.
Mullen & Corell, Spring Grene Pl., Springfield, O.
Muller, Chum & Muller, 16 Charlotte, Asheville, N. C.

CONTINENTAL MANAGERS GET TOGETHER TO BOYCOTT I. A. L.

(Continued from page 3.)

duced salary. The continental managers have been successful in this expedient through the fear of the artists that a possible cancellation would interfere with their professional standing and future booking and their willingness to make any sacrifice to prevent the cancellation.

In this connection the case of Kurtz, an American act, is pertinent. He was "jumped" from San Francisco to Berlin and cancelled before opening on the alleged ground of incompetency. His claim that he had played the best English and American time was ineffective, and he impoverished himself in litigation without result.

Since then the I. A. L. has taken up the fight against unjust cancellation and beaten the managers at every point. They have also drawn up an equitable contract, and all I. A. L. members are engaged under this approved form of agreement.

The demand for the general acceptance of this form is probably one of the causes for the boycott, the managers seeking to re-establish the old form containing the "cancellation clause."

The fight will be conducted on the part of the Loge by President Max Berol-Konora, Vice-President Leo Herzberg and Secretary Nick Kaufman in addition to the executive committee, composed of these members: Jean Clermont, Gustav Wille, Bachus Jacoby, Otto Allison, Adolf Wotpert, Camillo Schwarz, Josef Adelmann, Max Franklin, Harry Lubline, Fredy Maakwood, Hugo Plötz-Larella, William Berol, Bernhard Allison, Heinrich Blank, Josef Rubens, M. Aussner-Maxini, Emil Klös, Max Zerner, Alex Vasilescu, Max Rose-Marzella, Paul Milton, Dr. A. Wehler-Hubertus, A. Barowsky, C. C. Bartram, Anton Sattler, Hugo Guitano, Harry Mountford, Willy Passpart, Emil Brieger, Georg Calder, A. Bill, G. Frankloff, Richard Hungar, Sylvester Kremono, Ike Rose-Saharet, Felix Wagner, R. C. Mudge, Ludwig Tellheim, Bert Newsome, Paul Trane, Paul Petras, M. Wessely, E. Czekowsky-Spoon, Carl Onra, Jean Osrani, Adolf Petram, Gustav Klatt, O. E. Bent, Julius O-ran and Albert Schäffer.

The present membership of the German lodge is about 1,200, composed of artists of all nationalities. Each one represents an act, or only owners or heads of vaudeville numbers being eligible to election.

The I. A. L. is affiliated with the Variety Artists' Federation of England, and the White Rats of America. The local organization notified all members this week not to sign contracts for foreign time before communicating with the New York headquarters.

A year's solid playing from May 24 is the happy lot of Josephine Davis, the novelty singing comedienne, who opens on that day at East Liverpool, O., having received her fifty-two weeks' contracts from the United Offices. During the year, Miss Davis will not be called upon to appear west of Cleveland. Earlier in the season, she was with Yorke and Adams.

"THE LITTLE MASCOT"

ANNA DRIVER

at the Gayety Theatre, Philadelphia, featuring

"Hoo-oo Ain't You Coming Out to Night?"
"Honor Bright, I Loves Yer Right, Old Pal."
"I Was Roaming Along."
"Roses Bring Dreams of You."
"Cecelia, With a Capital C."

Shapiro Music Publisher
Corner
Broadway and 39th St.,
New York City

When answering advertisements kindly mention VARIETY.

Maude Hall and Carleton Macy

"THE MAGPIE and THE JAY"

Alhambra, May 25

Colonial, June 1

Orpheum, (Brooklyn), June 8

Gus Edwards Says:

That every singer who sang Leo Edwards' great ballad, "That's What the Rose Said to Me," has found its real successor in "SOME DAY, SWEETHEART, SOME DAY," which is rapidly becoming as popular as the Rose song. But watch out for the big "kid" song from "The House of School Days," Gus Edwards Music Publishing Company, 1512 Broadway, New York City.

P. S.—The title of the big "kid" song is "SUNBONNET SUE," and it is a pretty thing.

MORE P. S.—The last line in the chorus of the big "kid" song is "When I was a kid so high." KIDNAPPERS, NOTICE.—Don't kidnap it yet. It's too young. Wait till it grows up.

Munger, Mort. M., Frankfort, Ind.
Murphy & Andrews, 116 Washington Pl., N. Y.
Murphy & Palmer, 308 3d Ave., N. Y.
Murphy & Willard, 605 No. 7th, Philadelphia.
Murray Sisters, Orpheum, Denver.
Murray, Wm. W., 223 E. 14, N. Y.
Murray, Eddie, Fischer's, Los Angeles, Indef.
Murtha, Lillian, 211 E. 10, N. Y.

Nagel & Adams, Pastor's, N. Y.
Narelle, Marie, Christ Church, New Zealand.
Nawn, Tom, & Co., 420 W. 52, Phila.
Needham & Wood, 143 W. 36, N. Y.
Nellis, Nellie & Chapman, 1652 E. Main, Rochester.
Nelson-Farnum Troupe, 3141 Beverly rd., Br'klyn.
Nelson, Katherine, 10 Howland, Roxbury, Mass.
Nelson & Egbert, 483 Atlantic, Pittsburg.
Nelson, Tony, Free, Germany.
Netzer, Herman, 308 Rivington, N. Y.
Nevada & Eden, 235 W. 43, N. Y.
Nevares, Four, Barnum & Bailey, C. R.
Newell & Niblo, Hippodrome, Brighton, Eng.
Newsomes, Four, Barnum & Bailey, C. R.
Niblo & Spencer, Porter's Corner, Saratoga, N. Y.
Nichols & Hogan, 1544 Broadway, Brooklyn.
Nickel, Earl, Orpheum, Milwaukee.
Niemeier, Joe H., Majestic, Dallas.
Night With the Poets, G. O. H., Pittsburg.
Nolan, Irvin, 415 N. Madison, Peoria, Ill.
Norman's Juggling Six, Temple, Detroit.
North, Bobby, 45 W. 116, N. Y.
Notes, Musical, Irwin, Goshen, Ind., Indef.
Nugent, J. C., The Oaks, Canal Dover, O.
Nugent & Miller, G. O. H., Syracuse.
Nugent, Wm. F., 11 W. 118, N. Y.

O'Brien-Havel, 616 52, Brooklyn.
O'Connell & Golden, Hippodrome, Rochester, N. Y.
Odell & Hart, 2063 Strand, Green Lake, Wash.
Odell & Kinley, 3405 Collingwood, Toledo.
Ogden, Helen, 279 Clibourne, Chicago.
O'Kabe Family, Empire, London, Indef.
Olvera, Thrice, Main, Peoria, Ill.
Olivette, 225 Pacific, Brooklyn.
"Onetta," Park Hotel, Port Chester, N. Y.
Onthank & Blanchetto, P. O., Boston, Mass.
Omaw, Gus, Alhambra, Brussels, Bel.
O'Neill & Mack, 823 W. Pratt, Indianapolis.
O'Neill, W. A., Orpheum, Oakland, Indef.
Olifants, Thrice, 711 Orchard, Chicago.
O'Regan, Bob, 305, Ottawa, Can.
Orbanany, Irma, Forest Park, Kansas City.
Otto Bros., 10 Howland, Roxbury, Mass.
Owens, Billie & May, 1421 Adams, N. S., Pittsburg.

Pacheco Family, Barnum & Bailey, C. R.
Pamashaska, Prof., 1937 E. Dauphin, Phila.
Palfrey & Hoffer, 51 Broadway, Providence.
Palmer Sisters, 545 Hart, Brooklyn.
Palmer, T. P., 925 So. 12, Springfield, Ill.
Parisian Grand Opera Co., 636 Lexington, N. Y.
Parks, Dick, 1266 E. 26, Los Angeles.
Patty Bros., Ringling Bros., C. R.
Paul & Healey, Pantages, Denver.
Paullinetti & Piquo, 242 Franklin, Phila.
Pendletons, The, 135 Pittsburg, New Castle.
Perc & Wilson, 335 Temple, Washington, O.
Pederson Bros., Grand, Marion, Ind.
Pelots, The, 161 Westminster, Atlantic City.
Pepper Twins, Lindsay, Ont., Can.
Perkins, David P., 222 Eastern, Portland, Me.
Perkins, Walter E., 208 American Bldg., Seattle.
Petching Bros., G. O. H., Syracuse.
Peters, Phil & Nettie, 107 E. 31, N. Y.
Phillipps & Reynolds, 220 E. 78, N. Y.
Phillips & Farlaudeau, 316 Classon, Brooklyn.

Phillips, J. H., 10 W. 132, N. Y.
Piercy & Fulda, 1926 Paterson, Baltimore.
Piller, Harry, Washington, Spokane.
Poirer's Three, 985 Berri, Montreal.
Posner, Allan H., 436 Central Park W., N. Y.
Potter & Harris, June 1, Bijou, Winnipeg.
Powers Bros., 15 Trask, Providence.
Power, Coletta & Co., 14 Rockville pl., Brooklyn.
Powers, Mr. & Mrs., 357 W. 30, N. Y.
Prampilo Trio, 347 W. 40, N. Y.
Price, John R., & Co., 211 E. 14, N. Y.
Prices, The Jolly, Empire, New Glasgow, N. S.
Primrose, Fred., 370 Wallabout, Brooklyn.
Prossit Trio, Ringling Bros., C. R.
"Pyros, The, 30 No. Main, Providence.
Paycho, Mlle., Gen. Del., Kansas City.
Pucks, Two, Olympic, Chicago.
Pudgie & Emmett, 464 Blewett, Seattle.
Pullen, Louella, 194 Jefferson, Trenton.

Quaker City Quartet, 403 Macon, Brooklyn.
Quigg & Mack, 115 E. 14, N. Y.

Radford & Valentine, Oxford, London, Eng.
Raleigh & Harrington, 233 Winter, Hagerstown.
Rakston & Son, Box 641, Patchogue, L. I., N. Y.
Ramsey Sisters, Bijou, Flint, Mich.
Rankin, Bobby, Broadway, Middletown, N. Y.
Rastus & Banks, Palace, Blackburn, Eng.
Rawis & Von Kaufmann, Majestic, Henderson, Ky.
Rawson & June, 1029 E. 14, N. Y.
Raymond, Ruby, Proctor's, Jersey City.
Raymond & Hall, 6239 Loomis, Chicago.
Raymond & Harper, 6406 Lexington, Cleveland.
Raymond & Hess, 1553 Broadway, N. Y.
Rayno's, Al., Bull Dogs, Sharptown, Ind.
Razarts, The, 4503 No. 20, Phila.
Raymond, Fredericka, 16 E. 88, N. Y.
Reaves, Roe, Capton, Frankfort, Ky.
Reed & St. John, 454 Manhattan, N. Y.
Redpath's Napanees, Lyric, Danville, Ill.
Regal Trio, 116 W. Washington Pl., N. Y.
Reid Sisters, 53 Broad, Elizabeth.
Reid, Lillian, & Co., 272 E. 35, Chicago.
Reed & Earl, 1034 N. Waller, Chicago.
Reed, Harry L., Washington, Buffalo, Indef.
Remington, Mayme, Keith's, Phila.
Rennee Family, Mammons Pk., St. Louis.
Reno, Geo. B., & Co., Empire, Swansea, Scot.
Reno & Bigar, Barnum & Bailey, C. R.
Renshaw, Bert, Majestic, La Salle, Ill., Indef.
Reynard, A. D., Alf. T. Wheeler's, C. R.
Reodes & Engel, 2234 Chauncey, Brooklyn.
Rice, Al., 262 Springfield, Newark.
Rice & Cohen, Keith's, Cleveland.
Rice, Fanny, 340 Lafayette, Brooklyn.
Rice, True, 1223 State, Milwaukee.
Rice & Elmer, 343 E. 142, N. Y.
Rich Duo, Bijou, La Crosse, Wis.
Richards, Chris, Keith's, Boston.
Richardson, Lavender & Co., Farm, No. Carver, Mass.

Riccoboni's Horae, Ringling Bros., C. R.
Richards & Grover, Crystal, Milwaukee.
Rinaldos, The, 25, Pastor's, N. Y.
Ring & Williams, 102 Liberty, Baltimore.
Rio, Adolph, 222 E. 14, N. Y.
Ritter & Foster, Royal, Cambridge, London.
Rivards, Thrice, 338 Scribner, Grand Rapids.
Rivattino & Stevens, 114 E. 11, N. Y.
Roberts, Signa, Merced, Cal.
Robisch & Childress, Orpheum, Zanesville, O.
Robinson & Grant, 208 8th Ave., N. Y.
Robinson, Alice, 457 Orchard, Chicago.
Roby, Dan, 1553 Broadway, N. Y.
Roche, La Belle, Mlle., Ringling Bros., C. R.
Rock & Fulton, Colonial, N. Y.
Rockaway & Conway, Orpheum, Oakland.
Roethig, Henry, St. Charles Hotel, Chicago.
Rogers & Evans, Orpheum, Gahon, O.
Rogers, Mr. & Mrs. Robt., 121 W. 42, N. Y.
Roltare, 28, N. Y.
Romany, Rye, String Quartette, 78 Pekin, Prov.
Rome, Mayo & Joliet, Pol's, New Haven.
Romola, Bob, Bijou, Davenport, Ia., Indef.
Rooney & Bent, Hammerstein's, N. Y.
Rooney, Katie, 807 N. Patterson Pk., Baltimore.
Romanoffs, The, 133 17th, Wheeling, W. Va.
Rooney Sisters, 807 N. Patterson Pk., Baltimore.
Ross Sisters, 65 Cumerford, Providence.
Ross & Lewis, June 1, Wintergarten, Berlin.
Ross & Vack, 11 W. 114, N. Y.
Rousek, Jack, Air-Dome, Leavenworth, Indef.
Rowe & Clinton, G. O. H., Grand Rapids.
Rowland, 127 W. 27, New York.
Royal Musical Five, Majestic, Dallas.
Royce Bros., 874 N. Randolph, Phila.
Ryno & Emerson, Continental Hotel, Chicago.
Russell, Fred., Bowery Burlesquers, B. R.
Russell & Davis, Idle Hour, Atlanta, Indef.
Ryan & Richfield, Orpheum, Boston.
Ryan, Nan, & Co., 1358 Broadway, N. Y.
Ryan & White, 504 E. 163, N. Y.
Ryan, Zorella & Jenkins, Barnum & Bailey, C. R.

Sabine & Mlle. Vera, 737 De Kalb, Brooklyn.
Sada-Carmen Sisters, Barnum & Bailey, C. R.
Salamonski, E. M., Prof., Barnum & Bailey, C. R.
Sandwinas, The, Bennett's, Montreal.
Sanford & Darlington, 2422 So. Adler, Phila.
Sampson & Douglas, Crystal, Denver, Indef.
Samsou, Doc, Coburn Greter, Minstrels.
Santoro & Marlow, Star, Washington, Pa.
Saxon & Somers, Capitol Hotel, N. Y.
Schade, F., Ringling Bros., C. R.
Schuster, Milton, Palace, Boston, Indef.
Scott, Edouard, Grand, Reno, Nev., Indef.

Scott, Mike, 223 3rd, N. Y.
Seabury & Wilkie, 187 Madison, Paterson.
Sears, Wintergarten, Berlin.
Seguin, Wood, Eugenia, 2314 Holywood, Toledo.
Senon, Chas. F., Orpheum, Boston.
Senon Trio, Berere House, Chicago.
Seymour, O. G. & Co., Orpheum, Minneapolis.
Seymour Sisters, 1940 Nicholas, Phila.
Seymour & Nester, 351 St. Nicholas, N. Y.
Shadle, Frank, Ringling Bros., C. R.
Shannons, Four, Gayety, Milwaukee.
Sharpe, Dottie, Family, Pottsville, Ia., Indef.
Sharocks, The, 240 Galt, Montreal.
Shaw & Shaw, Hotel Rexford, Boston.
Shaws, Aerial, Ringling Bros., C. R.
Shayne & King, 119 E. 14, N. Y.
Sherman & Fuller, 853 N. 8, Reading, Ia.
Sheer, Bessie, 212 Woodward, Detroit.
Shippl, Julia, & Edward, Barnum & Bailey, C. R.
Shihart, Auson, Crystal, Detroit, Indef.
Shoor, Willie, 226 E. 89, N. Y.
Short, Edwards, 57 Middagh, Brooklyn.
Sie Hasan Ben Ali, Luna Villa, Coney Island.
Simms, The Mystic, Box 309 Dobbs Ferry, N. Y.
Steluer & Thomas, 120 W. 135, N. Y.
Stidman, Sam, 611, Quincy, Cleveland.
Stidman & Kellie, 424 E. Chicago Ave., Chicago.
Silver Stars, 51 Hanover, Boston.
Simpsons, Musical, 204 E. 52, N. Y.
Six Girls & Teddy Bear, Keith's, Cleveland.
Siney's Dogs & Cats, 101 W. 40, N. Y.
Smiri & Kessner, Alhambra, City.
Smith Bros., 68 Hawthorne, Hartford.
Smedley & Arthur Co., 231 W. 85, N. Y.
Smedley & Arthur Co., 158 Arnold, Providence.
Snyder & Buckley, Keith's, Phila.
Super, Bert, Star, Altoona, Pa., Indef.
Soudier, Pearl, Ringling Bros., C. R.
Spaulding & Dupree, Box 235, Ossining, N. Y.
Spears, Bert, Melrose, Highlands, Mass.
Spencer, Lloyd, Lyric, Houston, Indef.
Spissel Bros. & Mack, 25, K. & P. 5th Ave., N. Y.
Sprague & Dixon, Lyric, Columbus, Ga.
Stafford & Stone, 624 W. 139, N. Y.
Stanford, Billy, Airdome, Mayfield, Ky.
Stanley, B., Barnum & Bailey, C. R.
Stanley & Seaton, Orpheum, Alberts, Canada, Indef.
Stanton & Sandberg, 711 Orchard, Chicago.
Stelner, Thomas, Trio, 471 Lenox Ave., N. Y.
Sterling, Kitty, & Nelson, 1305 No. 12, Phila.
Sterns, Al., 131 W. 28, N. Y., care of Ward.
Stevens, E. J., 135 So. First, Brooklyn.
Stevens & Boehm, 325 E. 14, N. Y.
Stewart & Stewart, 142, N. Y.
Stephens, Harry, 242 W. 43, N. Y.
Stickner, Emma, Ringling Bros., C. R.
Stickney, Miss R., Barnum & Bailey, C. R.
Stickney's Pony and Dogs, Hempstead, L. I.
Stickney, Robert, Ringling Bros., C. R.
Stirk & Dan, 28 Hancock, Brockton, Mass.
Stoddards, The, Star, Greenville, Pa.
Stone, Wizard, Hippodrome, London.
St. Elmo, Leo, 1553 Broadway, N. Y.
St. Onge Bros., 22 Portland, Worcester.
Strickland, E. C., Bijou, Lansing, Mich.
Stuart & Keeley, 822 College, Indianapolis.
Stuart, J. Francis, 214 No. 8, Philadelphia.
Sullivan, W. J., Bijou, Jamestown, N. D., Indef.
Sullivan Bros., 8 So. High, Milford, Mass.
Sully & Phelps, 2329 Bolton, Phila.
Summers & Winters, 2329 Prairie, Chicago.
Sunny South, Hippodrome, London.
Sutcliffe Troupe, Hippodrome, London.
Sweet, Eugene, 25 Cherry, Providence.
Sweeney, John S., 452 Turner, Allentown, Pa.
Swor Bros., 713 W. 52, Chicago.
Sylov, Barnum & Bailey, C. R.
Symonds, Jack, Crystal, Pueblo, Col.
Symphonis Musical Trio, 26 N. Jefferson, Dayton.

Talcots, The, Orpheum, Zanesville, O.
Tanean, 10 Central, Brooklyn.
Tanean, Felix & Claxton, White City, Worcester, Mass.
Tanka, Ringling Bros., C. R.
Taylor, Tell, La Salle, Chicago, Indef.
Tege & Daniel, 2148 No. Robey, Chicago.
Tempest Trio, 124 Boneau, Jersey City.
Thayer, Joe, Ashmont House, Lynn.
The Quartette, 1553 Broadway, N. Y.
Thomas, David, care of Moyer, Atlanta.
Thompson, Harry, 112 Covert, Brooklyn.
Thompson Sisters, Elite, Rock Island, Ill., Indef.
Thorne, Mr. & Mrs., Hotel Braddock, N. Y.
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Toys, Musical, Charlotetown, Prince Edward Isle.
Trainer & Dale, 1553 Broadway, N. Y.
Travers, Roland, Bijou, Racine, Wis.
Trillers, The, 346 E. 20, N. Y.
Troubadours, Thrice, 226 Park, Newark.
Truettell, Mr. & Mrs., 569 W. 150, N. Y.
Trocadero Quartet, Dixieland, Jacksonville, Fla.
Turner, Bert, O. H., No. Platte, Neb.
Turnour, Jules, Ringling Bros., C. R.
Turpin, Ben, 310 E. Superior, Chicago.
Tyce, Lillian, 733 Mt. Prospect, Newark.
Tyroleans, Rainer's, The Oaks, Portland, Ore.

Ullrich, Fritz, 206 W. 44, N. Y.
Urma Sisters, Barnum & Bailey, C. R.
Usher, Claude & Fannie, Shea's, Toronto.

Vaggies, The, 4, Green, Auburn, N. Y.
Valdare & Varno, 175 S. Lake, Aurora, Ill.
Valadons, Thrice, 65 Summer, Central Falls, R. I.
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Vedmars, The, 749 Amsterdam, N. Y.
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Vermette-Carpotte Trio, 451 Breboeuf, Montreal.
Verna Belle, 335 Beaum, Somerville, Mass.
Viola & Bro., 123 Montauk, Brooklyn.
Viola & Engel, Family, Lancaster, Pa.
Von Dell, Harry, 1553 Broadway, N. Y.
Vynos, The, 366 W. 31, N. Y.

Wagner & Gray, 26 Farragut, Chicago.
Wahlund, Tekela Trio, 205 W. 22, N. Y.
Walte, Willie, 2214 Adams, St. Louis.
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Walker & Magill, 102 7th Ave., New York.

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violation of the rights of the originator. The idea must come first. The idea of making an automobile practical as a stage prop, and applying it to an animal act is mine, and all the work and effects I am getting out of it are in all justice my own property.

I beg to call the attention of the entire profession to the efforts of those seeking to deprive me of the benefits of ideas which, in working out successfully, I have been to great expense in money, time and labor.

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Walton, Fred, St. James, L. I., Indef.
Walton, Miss E., Unique, Minneapolis.
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Wards, The, Ringling Bros., C. R.
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Watson & Little, 391-57, 118, N. Y.
Ward Trio, 640 32, Milwaukee.
Warner & Lakewood, 1553 Broadway, N. Y.
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Waterbury Bros. & Tenny, Portland, Portland.
Watson, Sammy, O. H., Newburg.
Web, Harry L., Beatrice, Neb.
Webster & Carlton, Sheedy's, Brockton, Mass.
Weed, Roy, 434 Lincoln, Chicago.
Welch & Earl, Unique, Eau Claire, Wis.
Welch, Jas., & Co., 248 Fulton, Buffalo.
Wenrick & Waldron, 542 Lehigh, Allentown.
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Wentworth, Vesta & Teddy, 290 Pratt, N. Y.
Werden & Taylor, K. & P., Jersey City.
West, John A., 161 W. 66, Chicago.
West & Benton, Oak Park, Sacramento, Indef.
West Sisters, O. H., Lockport, N. Y.
Westley & White, Smith Ave., Corona, L. I.
Weston, Sam, 16 E. 111, N. Y.
Wheeler Children, 2514 No. 25, Philadelphia.
Whalley & Whalley, Box 202, Pittsburg, Mass.
Wheeler, Little Children, 2514 No. 25, Phila.
Wheeler, The, 1553 Broadway, N. Y.
Wheeler, Bert, 1553 Broadway, N. Y.
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White Hawk, 750 Westchester, N. Y.
White & Stuart, Majestic, Chicago.
Whitman, Frank, 133 Greenwich, Reading.
White, Ed. B., & Rola, 25, AirCone, Phoenix, Ariz.
Whittle, W. E., 143 Hornblower, Belleville, N. J.
Whitehead, Joe, 405 W. 33, N. Y.
Whitner, Cary, Hippodrome, Willesden, London, Eng.
Wilder, Marshall P., 25 No. New Hampshire, Atlantic City.
Williams, Annie Leslie, 4224 Wabash, Chicago.
Williams, Cow Boy, Litchfield, Conn.
Williams & Force, Marion, O.
Williams, C. W., Richmond Hill, L. I.
Williams & Mayer, 309 W. 58, N. Y.
Williams & Weston, 208 State, Chicago.
Willis & Hassan, Keith's, Portland, Me.
Wilson & Doyle, Majestic, Madison, Wis.
Wilson, Tony, Heloise & Armors Sisters, 1 Prima rd., Brixton, London, S. E., Eng.
Wilson, Alf. & Mabe, 236 W. 37, N. Y.
Wilson Brothers, Majestic, Milwaukee.
Wilson, Raleigh, Campbell Bros., C. R.
Winchman, V. F., 201 E. 14, N. Y.
Winkler & Kress, 254 W. 38, N. Y.
Winstow, W. D., Barnum & Bailey, C. R.
Winstons's Seals, 2416 W. Conry, Richmond.
Wise, Jack, 36th St., Pittsburg.
Wison & Eaton, Strolling Players Co.
Wood Bros., 207 E. 14, N. Y.
Wood & Woods, Ringling Bros., C. R.

Wood, Ralph, Lyric, Ft. Smith, Ark., Indef.
Wolfe & Vaughan, 610 Third, E. Cedar Rapids, Ia.
Wolford & Stevens, Alamo, Birmingham.
Wormser Tots, 602 W. 3, Davenport, Ia.
Wormwood, Prof., Barnum & Bailey, C. R.
World & Kingston, Chase's, Washington.
Worthley, Minthorne, 125 Lexington, N. Y.
Wotan, Barnum & Bailey, C. R.
Woulff, Edward, Barnum & Bailey, C. R.
Wulff, Mme. E., Barnum & Bailey, C. R.
Wynell, Arnold B., 617 McDonough, Sandusky, O.
Wynn & Lewis, 1553 Broadway, N. Y.

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Yackley & Bunnell, R. F. D. No. 6, Lancaster.
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Z

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Zamloch & Co., Majestic, St. Paul.
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Zaras, 4, 104 W. 40, New York.
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Zeda, H. L., 211 E. 14, N. Y.
Zemo, Zemo Troupe, 671 Smith, St. Paul.
Zeno, Bob, 609 N. Wood, Chicago.
Ziegler, N. C., Columbia, Knoxville, Indef.
Zimmer, John, Pantages, Seattle.
Zobell, Fred, 1431 Broadway, N. Y.
Zouboulakis, Jno., Phillips, Richmond, Ind.

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Addison & Livingston, Palace, Shreveport, La.
Allen, Searl & Violet, Majestic, Milwaukee.
Armstrong & Verne, Dominion, Winnipeg.
Auger, Geo., Capt., & Co., Keith's, Boston.
Bates, L. Allen, Star, Homestead, Pa.
Batewells, The, Pastor's, N. Y.
Big City Quartette, Celeron Pk., Jamestown, N. Y.
Bowen & Florence, Halifax, Nova Scotia.
Burns, Harry, Princess, Cleveland, O.
Clifford, George A., Comedy, Brooklyn, Indef.
Davis, Josephine, Rock Spring Pk., E. Liverpool, O.
Delmore & Onelda, 335 E. 43, New York.
Eliworth, Charles, 64 E. 11, St. Paul.
Gordon & Hayes, 291 Wabash, Chicago.
Harnish, Mamie, Bijou, Kalamazoo.
Hayes & Johnson, West Indies, Panama.

Howard Bros., Oak Summit Park, Evansville, Ind.
Hudson Sisters, Bijou, Bay City, Mich.
Hutchinsons, Three, Alrdome, Carthage, Mo.
La Belle Helen, San Souci Pk., Chicago, Indef.
La Belle Faunside, 242 W. 43, N. Y.
La Pat Leon, Pastor's, N. Y.
Lucas, Mamie, Cretorian, Chicago.
Mack, Wilbur & Co., Orpheum, Denver.
Malvern Troupe, Cliff Lake Pk., Dallas.
Mantell's Marionette, Luna Park, Seattle, Indef.
Martinez, The, Empire, Jonesboro, Ark.
Milecock Troupe, Bennett's, Montreal.
Morris, Leon, San Souci Pk., Chicago.
Morris & Hemmingway, Sun, Springfield, O.
Murphy & Dunn, Pastor's, N. Y.
O Lora Trio, Family, Muscatine, Ia.
Payton & Baso, Vaudeville, Geneva, N. Y.
Perry, Frank L., Tumbling Run, Pottsville, Pa.
Person, Camille, Junel, White City, Dayton, O.
Raymond & Hall, Olympic, Chicago.
Reed, John P., South Milford, Ind., Indef.
Reynolds & Donegan, Harman, Albany.
Rich & Howard, Pastor's, N. Y.
Rogers & Macintosh, Orpheum, Canton, O.
Ronalds, The, Dominion, Winnipeg.
Sears, Gladys, Hazel Park, Hazleton, Pa.
Shaw, Mr. & Mrs. Larry, Pastor's, N. Y.
Shea, Percy James, 5409 3d, Brooklyn.
Siegriests, The, Sells-Floto, C. R.
Somers & Storke, Dominion, Winnipeg.
Tanna, Keith's, Boston.
Thorne, Mr. & Mrs. Harry, Luna Park, Buffalo.
Varion, Perry, & Wilber, Idora Pk., Youngstown, O.
Wade & Reynolds, Masonic, Louisville, Ky., Indef.
Warren & Faust, 242 W. 43, N. Y.
Winchester, Edwin, White City, Chicago.
Wordette, Estelle, & Co., G. O. H., Syracuse.
Wyand and Wyand, Pastor's, N. Y.
Young, Dewitt C., & Slater, Unique, Minneapolis.

CIRCUS ROUTES

Barnum & Bailey, May 23, Albany, N. Y.; 25-30, Boston; June 1, Lynn, Mass.; 2, Salem; 3, Lowell; 4, Manchester, N. H.; 5, Worcester, Mass.; 6, Woonsocket, R. I.
Buffalo Bill, 24, Watertown, N. Y.; 25, Johnstown, Pa.; 26, Butler; 27, Oil City; 28, Youngstown, O.; 29, Canton; 30, Akron.
Cole Bros., May 23, Pontiac, Ind.; 25, Toledo; June 1, Buffalo.
Hagenbeck-Wallace, Meadville, Pa., 25.
Norris & Rowe, May 23, Portland, Ore.
Ringling Bros., May 23, Plainfield, N. J.; 25, Wilkes-Barre, Pa.; 26, Scranton; 27, Binghamton, N. Y.; 28, Elmira; 29, Canandaigua; 30, Baiton; June 13, Erie, Pa.
Sells-Floto, May 23, Twin Falls, Idaho.
101 Ranch, May 17-24, St. Louis.

LETTERS

Where C. O. follows name, letter is in Chicago Office.

Advertising or circular letters of any description will not be listed when known. Letters will be held for two months only. Letters addressed to artists having names in the route sheet will be forwarded immediately.

Anglin, Bease.
Anderson, Dan (C. O.)
Aldert, Joe.
Alpine Troupe (C. O.)
Alvin & Keuny.
Alexandro, F.
Apleton, John.
Arlos, Miss.
Conner, M. R.
Clark, Harriet L. (C. O.)
Cheeves, Joe.
Claxton, William (C. O.)
Cline, J. E.
Ceballos, H.
Christ, Frank (C. O.)
Coffman, Jan.
Cerson, Cora Youngblood.
Collins and Brown (C. O.)
Chinko.
Crescy, Will M.
Callahan & St. George.
Cogswell, Sarah L.
Cartwell & Harris.
Cripps, W. M.
Church, Alice.
Crooks, Mr.
Comrades, 4.
Calvert, Albert G. (C. O.)
Crooker, Alfred.
Crawford & Gardener.
Cushing, Merrill.
Davis.
Cotton, Lola.
Cotton, I. L.
Davis, Ed. F. (C. O.)
Dacoma Family.
Dooley, J. Francis (C. O.)
D'Arville, Janet.
Davis, Hal.
Dean, Louise (C. O.)
Deming, Lawrence (C. O.)
Dailley, Bob and Nellie.
Donnelly, A. J.
De Lacy, Leigh.
DiBella and Volpe.
Duncan & Godfrey (C. O.)
Dunn, Billy (C. O.)
Duggan, Archie.
Davy, Warren.
Betts, Wm.
Brockman, Slater (C. O.)
Budd, Bert.
Budd, Bert (C. O.)
Baldwin, Carl.
Buol, Edith.
Butler, Ida.
Brown, Henriette.
Brown, L. K.
Barnhart, Chas. (C. O.)
Belmont, Belle.
Barry, Margaret.
Burke Brothers.
Bowers, Walters & Crooks.
Browman, Ivy.
Brecht, Ernst.
Brown, Viola (2).
Blonden, Henry.
Blackledge, Ruby.
Brown, Harry.
Bluns, John (2).
Blons, John.
Roch, Otto.
Borland, Frank.
Burns, Jack.
Brown, Tom.
Burkhardt, Charles.
Bowers, Mr.
Blanche, Belle.
Bergers, Valerie.
Barnes, Florence.
Bevan, Alexander.
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Rudd, Arthur.
Rochester, Nina.
Remington, Mayme.
Rade, Phil.

L
Loretta, Otto.
Landres, Patay.
Lewis, Jack.
Lucy & Lucier (4).
Lealie, Genie (C. O.).
Lavine, Arthur.
Leon, Nellie.
La Greca.
Lyon, May.
Leima, Louis.
Love, Frankie.
Lea & Opp (C. O.).
Lusby, Hutchinson (C. O.).
Leuly, Miss E.

M
Marx, Julius W.
Marks, Chas. (C. O.).
Melnott Armand.
Manola, Jesse A.
Murray & Murray.
Midgley & Carlisle.
Malcolm, Annette.
Murray, Elisabeth.
Mack, Chas.
Murphy, Jim.
Mailbird, Virginia.
McNish, Frank.
McClain, Chas.
Murray, W.
Moore, Marty.
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MacFadden, Mr. and Mrs.
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Maitland, Mabel.
Moore, Tom.
Moore, Annie (C. O.).
Milliken, Lucy (2).
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Miller, M. D.
Melville, Vi.

S
Semon Children (C. O.).
Silverton, Will (C. O.).
Smith & Chaupion.
Smith, Harry H.
Stephens, H.
Sattell Bros.
Spencer, Helen.
Stephens, Paul.
Sherwin, Walter.
Spong, Hilda.
St. George, Jennie.
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Sanford, Mildred.
Stanley, Vera.

T
Tully, Guy.
Travis, Alice.
Teegarden, H.
Taylor, Mae (C. O.).
Taylor, Phillip M.
Trovillo, M.
Torcat, Louis (2).
Terry, J.

U
Ulpas & Hella.

V
Vincent, Lucretia (C. O.).
Valley, Camille.
Van, Billy.
Voelker, Frederick.
Van Horn, Marguerite.
Volts, Nellie.
Vincent, Lucretia (3).
Vesta, Nettie.
Van, Chas. & Fannie.
Valazzi, Mr. (2).
Van, Thos. S.

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Wayne, Charles.
Wilson, Thos.
Welch, Pauline.

Wilson, George.
Watson, Al. (C. O.).
Whelan, Albert.
Wynwood, Beatrice (2).
Wynwood, Helen.
Wolfe, Gracie (2).
Wilson, Grace.
Wilson Bros.
Williams, Leon.
Wetherill, Harry.
Woycke, Victor.
Walters, Lee.
Walters, Mr.

Webb, Eddy.
Wilson, Frank.
York & Adams.
Zanoras, Cycling (C. O.).
Zoubalakis, John (C. O.).

CORRESPONDENCE

Unless otherwise noted, the following reports are for the current week:

CHICAGO

By FRANK WIESSBERG.
VARIETY'S Chicago Office,
Chicago Opera House Block,
(Phone Main 4330).

The annual or semi-annual production of the La Salle Stock Company is invariably enhanced with a complement and most predominating interest, which seems to captivate the staunch supporters of this playhouse, where "musical comedy" or "musical plays"—whichever the librettists are wont to define their product. It doesn't matter to the patrons what the program surmises the production so long as it furnishes abundant good entertainment. "Honeymoon Trail" is the latest acquisition to trail the series of musical shows at the La Salle. It is a "comedy," book and lyrics by Hough and Adams, music by Joseph E. Howard. The trio provided the material for the previous pieces played by the stock company for the past five years. "Honeymoon Trail" follows in sequence "The Girl Question" and "The Time, the Place and the Girl," and in many instances particles from both are submitted, ostensibly for the purpose of maintaining their general atmosphere, which the new "comedy" has gently borrowed. The locale is somewhere in Southern California, and the action is "Sleepy Hollow Rest Cure, and "Liberty Hall Hotel." One setting is used for the two acts, and it is very picturesque and substantial. The story is slim but tangible, although the "plot," in the course of the proceedings, is unsteady and permitted to become disconnected. It concerns the adventures of "Perkins" (Cecil Leann), who is advertising agent for a Boston brewery. He finds the "Best" resort a restful place for his sagacious ideas and love making. His conviviality and cheerful audacity arouse the inhabitants, and they are kept on the alert, either to evade or absorb his strenuous inclinations. There are jokes and absurd ejaculations galore. They might fit admirably in a vaudeville conversational sketch, with several properly rejuvenated and brought up to date. It is evident that no painstaking effort in the "book" had been made. It is "joky" and replete with humorous philosophy and "puns," but the audience accepted the pot-pourri with a degree of satisfaction. The score is not up to the Howard standard in jingling melody, and neither does it impress as inspiringly as the previous compositions. There are, however, a few songs which are destined to create a demand. The success of the piece—and it is a veritable success—can be attributed to the excellence of the production itself. It is well costumed, splendidly staged, with judicious conception in the arrangement of the numbers. "You Can't Be a Friend to Everybody" was liked, also "One Little Boy Had Money," by Frances Demorest, who gave a finished performance as the naughty society leader with a tendency to "speak about herself." One of the solid hits and really best numbers is

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the picturesque ensemble by the "Brothers," each representing a different male character in caricature. The "Brothers" are a distinct and indispensable fixture at the La Salle. They would create a furore in any musical show. Mr. Lean and Miss Holbrook won a dozen encores with "I Don't Want a Million Dollars" (a "patter" song), which has peculiar and most delightful conversational "rag" lyrics set to suitable music. There is novelty and much to admire in the performance, due in a great measure to the lavishness in embellishment. Mr. Lean is the robust comedian with a happy faculty and countenance, always striving to make things merry. He is a good comedian, dresses consistently, and evidently understands his audience as well as they understand him. A fact worthy of special mention is his naturalness and sincerity even in the most trivial moments. Lee Kohlmar, with his natural German accent, portrayed his own personality and interpreted the youthful baron in refined and artistic manner, not overlooking his jovial laughter, which one would not be likely to forget. Arthur Sanders, as the erratic head of the "bean" concern, is quaint and reminding of a type that might be observed anywhere. At times, when his jaws draw together, he resembles the late Joseph Jefferson. Mr. Sanders is an experienced actor. He has never appeared to better advantage in the La Salle shows. Miss Holbrook was coquettish and played opposite to Mr. Lean, usually singing together when not backed up by the chorus. The decolette dress, although within bounds of propriety, could be slightly altered. As an ingenue the "evening" dress was unexcused. Clara Weldon follows George Drew Medgum in voice and enunciation. Hamilton Coleman, as the proprietor of the Sanitarium, did very well, and William Robinson had an easy time as a "nervous old man." Mr. Robinson is capable of playing more important roles. He is a good character actor. Phrynette Ogden and Lucille Allen appeared occasionally as did Charles Hart and Gertrude Lennox. There are a number of comely "show girls," but the feminine attraction is the contingent of "Brothers." The production itself is the best and most sumptuous so far given by Manager Singer, and that alone is worth spending the price of admission and three hours.

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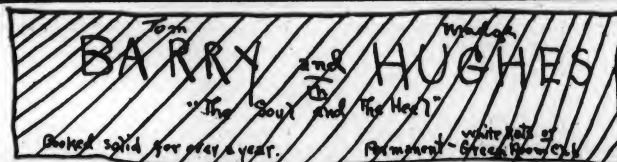
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NORTH AVENUE.—Weber Family; "Silent" Tait and Company; Four Dancing Raymonds; Nibbe and Bordoux; Stanton and Sandberg; Ed and May Woodward; Gallagher's Boys.

SCHINDLER'S.—The Great La Verren and Company; Leon and Perez; The McCarvers; Bennett Sisters; Mitchell and Browning; Blanche A. Lewis.

PREMIER.—John and Mabel Moore; The Whettens; Mabel Starr; Searies and George; Pearl Barton; La Pearl Sisters.

GEM.—Savoy and Savoy; Joe Harris; Theresa Miller; F. E. Earushaw; Blondell and Miller; Belle Baker.

STANDARD.—Everette and Gilmore; George and Pauline Kidd; Jas. Thompson; Behan and Dakin; Marvella and Derrill; Manny Mack.

LYRIC (Chicago Heights, Ill.).—The Delaros; Frans Caesar and Company; Barclay and Barclay; Leon's Dogs; Diamond and Evans.

CRYSTAL.—Fries Sisters; Mr. and Mrs. Jimmie Maher; Frank Rogers.

NATIONAL.—Harrington and Lester; Bertha Phillips; Harold M. Shaw and Company; The Two Kids; Dora Hais.

IOLA (Geo. E. Powell, mgr.).—Irene Russell; Robinson and Baker; Clipper Four; Madison Bowser; May Kirby.

NEW GEM.—La La Petrie, Adams and Company; Margie White; C. W. Beebe.

MAJESTIC (Lyman B. Glover, mgr. Monday rehearsal).—The army and the more and more factory than the little slugs, last season. Delaros.

Jean Marcel's Art Studios aroused more interest than on previous visits, for the reason that the series is highly artistic and accurately reproduced. Searl and Violet Allen Company repeated "The Traveling Man" with the same success.

It is a well written act. Wilson Brothers have changed the little slugs, last season. Delaros.

Jokes have been discarded by others. One of the brothers scored with his slugging. Vocally the act is a most pleasing one. Mary Norman's impersonations proved one of the solid hits. Miss Norman is a keen observer and portrays the characteristics of her sex with skill.

"Redpath's Napuees" (New Act) is a comedy in a study manipulator of the xylophone, having improved vastly since last seen. A rather mysterious performance is given by Alice Norton, assisted by an individual who has the appearance of a chemist. Miss Norton is programmed as a student of Professor Pletet, of Zurich, Switzerland, and claims to be the inventor of the science of manufacturing rubies and other genuine gems by means of an apparatus consisting of large vessels filled with colored fluid. Several spectacular exhibitions with fire and other flamable experiments make the act rather mystifying and dubious.

It is showy, however, and interested the audience. The particles of manufactured rubies distributed in the audience are melted stone mixed with purple crystal. Keno, Welch and Melrose gave their comedy acrobatics. Hawley and Leslie opened with a song and dance. The man showed a number of well executed steps in dancing. The "Simple Country Maid" song, interpreted by the woman in a "kid" make-up, is too mature for the subject; besides, the song has outlived its worth, and no audience will accept the contrast. The childish patter also is too long. The impersonation without the "make-up" would be more satisfactory. Lester is a good ventriloquist, having complete control of his voice. He needs a new and a better "dummy." Les Fries Big, three men and one boy, introduced astounding acrobatic and acrobatic feats. One of the exceptionally daring feats was the ascending and descending of a flight of steps "four high." Several tricks are entirely new.

FOLLY (John A. Feunessey, mgr.).—"Cherry Blossoms."

EMPIRE (I. H. Herk, mgr.).—"The High Jinks."

NOTES.—The new Bijou, Houghton, Michigan, opened last week.—Sam Rice, Lulu Beeson, Patil Carney, Lewis and Thompson, The Musical Trio and Austin and Sweet have been engaged by Joe Oppenheimer for his stock company which opens at the Star, Cleveland, on Monday, next.—Jack Gardner has received an offer to furnish the material and appear as principal comedian with an Empire Circuit burlesque organization for next season.—Rayls and Von Kaufman have a new act which will be shown for the first time at the Star, Cleveland, on Monday, next.—Ella have been engaged for the summer stock at the Folly. Mr. Carroll will stage the pieces and Miss Eller will have charge of the musical numbers.—Gertrude Golden, the soprano, has been booked for parks in the Middle West by William Morris Chicago office.—Tom Gillen opened at Minneapolis this week with the Sullivan-Conside circuit, to follow in the Northwest and Coast.—McDonnell and Moore of Washington, Ind., are holding a circuit of sardines in Southern Indiana, and will give vaudeville. Sam du Vries of Chicago does the booking.—The White Amusement Company, Green Bay, Wis., has discontinued stock at their theatres in Green Bay, Escanaba and other towns, and formed a circuit of 12 weeks which will be given to vaudeville during the summer.

—The cancelling of contracts by artists in order to avoid being "barred" from future booking by the opposition houses is one of the evils which should be abolished as well as the annulling of agreements as practiced more or less by managers, which come under the same cancell-

lation evil. The Coliseum, Danville, Ill., is booked through the William Morris Chicago office. The Lyric, now closed for the summer, is an opposition house. Several acts engaged for the Coliseum were notified by the opposition not to play there as future time would be arranged. The acts are Harding and Ah Sid; Musical Goolmans; Yuma; American Newsboys Quartet; and Five Cliftons. The latter were advised by the Marinelli office not to play the Morris time, but declined to repudiate their contracts. It is said all the acts mentioned with the exception of Mr. and Mrs. Perkins Fisher, who were booked for Danville this week, refused to cancel. Mr. Fisher told Arthur Fahish of the William Morris office that he could not play the week on account of the opposition and the matter was referred to a committee of White Rats, composed of Frank Burt, Bobby Gaylord, Arthur Beauvois and Mr. Byrne of Myrtle, Byrne and Company. The committee called on Mr. Fisher at the Olympic to remonstrate, but the latter left the premises unobserved, after having been informed of the nature of the intended interview.

SAN FRANCISCO

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ORPHEUM (Martin Beck, gen. mgr.).—Week 10: English "Rocker Girls." Judged from any standpoint, this English "girl" act fell sadly below the standard of the home-made article we have had during the season. Finish in rockers only feature worth the while. Hoey and Lee, Hebrew comedians, liked by the upper section of the house. AQ built along familiar lines. Fred Sosman, another newcomer, rather clever mimic and pleasing singer. Julius Steger, second week, still remained the one best of the bill. Other hold-overs were May Boley, The Bedouin Arabs, Shields and Rogers, and the Carberry Brothers.

NATIONAL (Sid Grauman, mgr.).—A good selection of comedy and novelty acts with a dramatic offering sandwiched in, made up a program of real variety. The Wooley and Piers Trio of horizontal bar workers made an excellent opening number. Connors and Aldert did very well in "one." The straight man is a dancer above the average and sings right well. The comedian had a quaint line of humor that proved taxing.

Walters and Weeson had a rather noisy affair in their "Hotel Repose." The house found much to laugh at, and some pleasing incidental specialties won a hearty response. Hallen and Fuller, in "Election Bets," one of the successes of the week.

The Two Roses, in a refined musical offering consisting of stringed instruments, were well thought of. Leo Cooper, with Elsa Van Braham supporting, offered "The Price of Power," which had been seen before at this house. Naomi Ethardo, equilibristic feats, some out of the ordinary, closed the show.

WIGWAM (Sam Harris, mgr.).—The Florenz Troubadour, acrobats, originally listed Wednesday, were obliged to cancel the engagement due to illness. The balance was made up of S.-C. acts. "The Trolley Car Trio," with a comedy acrobatic act in which the time-honored trick mouse and monkey figured, took well. Walter Perkins and Co., offered the rather disappointing "Man From Macy's" sketch. Katherine Nugent with her songs and imitations, the latter her strongest card, established herself as a strong favorite. The Dots, two young and clever balancers of the gentler sex, furnished the novelty offering of the occasion. Golden and Hughes, apparently a pair of veterans from the minstrel field, kept their own. Maud Sutton and Co., in "Cinderella" completed the program.

EMPIRE (W. Z. Tiffany, mgr.).—Bob Fitzsimmons and Julia Gifford Fitzsimmons, in a one-act playlet "A Man's a Man," were the headliners. As a drawing card, "Fighting Bob" answered the purpose well. Phil Godfrey, novelty balancer, had a pleasing routine. Frank Clarke, in a minstrel specialty, showed to good advantage. The Jas. Post Co., had a lively bit of farcical nonsense labeled "Hot Nights in Sacramento."

BOSTON

By ERNEST L. WAITT.

VARIETY Office.
Colonial Theatre Building.

Business is shrinking at all houses. KEITH'S, Edward Connelly and Company in "Marse Covington" head, Mr. Connelly giving a remarkable piece of character work, and his company is strong. Boston likes this sketch immensely. Rock and Fulton hold over and have caught the town. Howard and North have developed a habit of not speaking clearly, and half they say doesn't get over. Gelger and Clarke are a novelty in "Streets of Italy" and please. The McQuays, fine acrobats; Almont and Dumont have good musical turn, and Howard Truesdell's sketch goes well. Others are Shewbrook and Berry, travestylists; Ben Morse, trampologist; Reldy and Currier, singers; the Raven Trio, and Morgan and Chester.

A ball game between the "front of the house" and the "in back" employees of Keith's theatre was held Saturday at the Locust Street grounds, and the front won in ten innings. Mr. Flanagan (Cameron and Flanagan) umpired.

HOWARD.—"Vestibule vaudeville" is the latest thing here. Charron heads the bill, with Mr. John T. Bowers, Dora Pelletier, Hayes and Wynn, Buch Brothers, Atwood and Henry, Henella, Martin and Doyle.

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opened this week. The cast is John J. Black, Milton Schuster, Billy Hart, Frank Ernest and George Bates. In the olio are Hodges and Lauchmure, Hedder and Sereno, Camille Farlardaux.

COLUMBIA.—"Yankee Doodle Girls" and a five act olio drew fair business. An extra feature every night.

AUSTIN & STONE'S.—Manager White put on an auto stunt with "The Manhattan Girls" that drew big crowds. It was novel and funny. Dorothy Norton does a rube character, best of her career. Jim Duffy, Smith and Fulton, Flynn and Lyston, Smith and La Rose, and Meadows Comedy Co. give good show.

NOTES.—Adolph Adams, Jack Bonan, Ed. Pontier, Clock and Hanson and Lawrence and Graham are in vaudeville bill at Pastime, picture house.

DENVER

By HARRY X. BEAUMONT.

Office, Crystal Theatre Building.
ORPHEUM (Martin Beck, gen. mgr.).—Week 11: Master Gabriel and Co., proving big drawing card with excellent production of "Auntie's Visit." Devlin and Ellwood have excellent vehicle in "The Girl From Yonkers," and received a flattering reception. The MacCarte Sisters are the acme of grace, and went well.

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Keough and Francis, dramatic sketch, very good. Ida O'Day, banjoist, and vocalist, exceptionally clever. Dixon Brothers, something new in the comedy musical line, scored strongly. Wells and Sells, comedy acrobats, very good.

CRYSTAL (Wm. A. Weston, gen. mgr.).—Bilyck's Seals head strong bill. The act lacks snap and glister, but scored big. Blanche Sloan on flying rings, working over the heads of the audience, sensation. Jack Symonds, "The Man of Ease," excellent material and cleverly written parodies, laughing hit. Virden and Dunlap, in "The Newgirl," very good. McGloin and Shelly (return engagement), one of the nearest singing and dancing acts shown here.

NOTES.—May Rerdelle and her "Village Cut-Ups," disband after playing the Crystal, St. Joseph, week 18. Miss Rerdelle will reorganize the act, employing ten people.—Jack Symonds has been re-engaged for an additional ten weeks on the Western States time.—McGloin and Shelly are preparing a new act for next season.—O'Dell and Hart will branch out next season with a new act employing four people, and will be known as "The Keystone Four in Africa." They will carry special scenery and will make the act a spectacular production.—Virginia Drew Trescott, who has been appearing with Melbourne MacDowell on the Western States Circuit, was taken seriously ill while playing the Earl Theatre, Pueblo, and has been unable to appear. Upon her recovery they will leave for the East, where they open in Cleveland 25.

PHILADELPHIA

By GEORGE M. YOUNG.

KEITH'S (H. T. Jordan, mgr.).—The bill reached a high standard with Alice Lloyd leading. Although suffering from a severe hoarseness, Miss Lloyd went with a rush on the first show, Monday, repeating the success met with on her appearance in an opposition house during the vaudeville war. There is a dainty charm about this little English woman that places her in the lead of all the others sent over here. The "Love-light" song with the mirror effect, a novelty here, was one of her strongest assets, but two of her old songs, including "What Are You Getting At, Eh?" won her the warmest applause. Following close in earning deserved recognition were "The McNaughtons," their first appearance in this house. The unique style of humor worked up to the best advantage caught on at once. The act holds a place alone for its class. Tom McNaughton has a few new expressions, and his quaint mannerisms had the house going from start to finish. Houdini remained over. He opened the week with the "crazy crib" escape trick, varying it at each performance. Emma Francis and her Arabs met with a generous reception. Ed. F. Reynard, the ventriloquist, returned with very little change in his act. It is still the same, securing its share of the honors. Brown, Harris and Brown was another familiar act which pleased. Charles and Fanny Van contributed one of the bright spots with "A Case of Emergency." There is a lot of quiet humor in this act and Van works his way into it skillfully. Byers and Herman met with more than ordinary favor in an early position. Gilbert and Katon pleased with a character specialty. Zanes in a flying ring act; Deodato, Italian magician; J. C. Pope and dog; O'Malley and Golden and the Boddins were the others.

BIJOU (J. Schanberger, mgr.).—This is the second week of the summer stock burlesque season, with John Grieves putting on the shows. The opening consists of a minstrel first part, with a chorus of sixteen girls, two end men and a quartet. Each of the latter has a solo number; there is another by George Marchand, who wears a serious look and renders what appears to be an Italian love song in the same manner. Lina Marchand sang a selection from the "Merry Widow" in a light voice of fair quality. Elva Gayne and May Morrison had a duet number, and Dot Davenport scored the principal hit with "My Affinity." The quartet holds up the singing in pretty good shape, this being the redeeming feature of the first part. There is real cause for lament every time there is a lull in the music. The first part shows evidence of being hastily thrown together. The Sisters Seymour open the olio with a "sister" act, about the fair class. Henry Francis and Hattie Cross have an old time sketch. The woman's acting is the comedy hit. Edward Devoe got through fairly well with some comedy acrobatics and Leonard T. Chick was well liked for his singing with pictures. "A Patsy Bolivar" school sketch, with John Grieves as the schoolmaster and Dot Davenport as "Tatters," furnished the burlesque.

GAYETY (Ed. Shayne, mgr.).—This is the final week of the "Wheel" season. "The Night Owls," being the attraction. The summer stock company is rehearsing and will open on Monday. Jack Gilbert is principal comedian.

CASINO (Elias & Koenig, mgrs.).—"The Casino Girls" this week with Leo Donnelly (New Acts) as special feature. "The Behman Show" is the first of the extra attractions, and Sam Dessaur has already started the town talking with some novel advertising schemes.

TROCADERO (Fred Willson, mgr.).—"Nightingales" closing the regular season. "The Rollickers" have been booked for an extra return next week, after which the summer stock with Lew Watson in charge will open.

NOTES.—Emma Francis and her Arab boys will sail from New York for Paris next Thursday, opening at the Folies Marigny for an eight weeks stay.—Rose Deely will make a try for long distance jumping next week. From Philadelphia to Switzerland is the trip. Miss Deely goes to join Moran and Weiser, who are abroad, and a new three-act will be the result.—The members of the "Casino Girls" company presented manager Jess Burns with a handsome diamond letter charm as a mark of their esteem and in recognition for his kindness during the season just closed.

ASHLAND, KY.

MAJESTIC (S. L. Martin, mgr.).—Jessie Lee Bulger, recitations, good; Reed's Boys, good.—EDISONIA (E. W. Handley, mgr.).—M. p. and songs. RUCKER.

AUSTIN, TEX.

HYDE PARK (Sam Miller, mgr.).—Week 11: Geo. Austin Moore, headliner, pleased; Guise, female impersonator, fine; Ray Samuels, monologist, hit; Genesee Musical Trio, excellent; Billie Price, blackface, good; The Kennedys, blackface, good; Leo Beers, pianologue, excellent; same bill held over.

AUBURN, N. Y.

BURTIS OPERA HOUSE (Burtis and Hennessy, mgrs.).—Lorette, dancing juggler, fair; Leonard and Drake, impersonators and imitators, fair; Chas. H. Burke, Pat. Touhey and Co., good; The Five Musical McLarens, headed; Bill Bennett, singing comedian, hit; The Four Comrades, acrobatic comedy, very strong act.

BILLY JOICE.

BALTIMORE, MD.

MARYLAND (F. O. Schanberger, mgr.).—"Keith's Picture Vaudeville." Is the title of the show (this week, which includes Kemp's Tales of the Wild; Lieut. Eldridge, sand pictures; Roberta Keen; Madrigal Boys. A cut in prices prevails for this week.—GAYETY (G. W. L. Balluf, mgr.).—The Trocadero Burlesquers, presenting "College Boys" and "On the Panama"; the olio has five numbers, including "The Wind-Up."—NEW MONUMENTAL (Sam M. Dawson, mgr.).—20th Century Maids hold forth this week with "The Union Men" and "The Hotel Du Well"; five numbers in the olio. FRANK F. MEYERS.

BUFFALO, N. Y.

SHEA'S (M. Shea, mgr.).—Ida Fuller, a big hit in her fire dances; Mr. and Mrs. Mark Murphy, in "The Coal Strike," an old timer but a good one, went well; Fanny Rice and her dancing dolls were greatly appreciated; Juggling Normans put up a good specialty in juggling, pleased; McMahons' Minstrel Maids and Watermelon Girls, have a capital musical act, making a hit; Sam Williams, pianologue, clever; Claud and Fanny Usher, "Fagan's Decision," good; Clement De Lion, splendid juggler; Fred Niblo, excellent monologist.—GARDEN (Charles E. White, mgr.).—Weber and Rush's Parisian Widows return visit gave a good return for the box office equivalent. "Stolen Sweets" and an excellent olio pleased.—LAFAYETTE (Charles M. Baggs, mgr.).—The Rollickers was the attraction, pleasing. Billy Pappie and Hugo Kelly, extra features.—NOTES.—Crystal Beach Flanagan, in song and dance, pleased; G. W. Florence, dancer, good.—GRAND.—M. p. and ill. songs.—THEATRE COMIQUE.—Good attendance. Mr. and Mrs. Geo. Bach and others, ill. songs and m. p.—NEW.—M. p. and vaudeville.—BIJOU DREAM.—M. p. and songs.—LA GRANT, ill. songs and m. p.—NOTES.—Crystal Beach opens 30.—Luna Park, with Farrin's Wild Animal Show as a feature, opens 27.—Fort Erie Beach opens 30, and also Olcott Beach. DICKSON.

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CHESTER PARK (I. M. Martin, mgr. Sunday rehearsal 10).—Two overflowing audiences Sunday. Powers' elephants held over. Harding and Ah Sid, first time in several years, had the audience screaming. Mile. Olive, juggler, very clever. Fern Melrose, vocalist, was liked.

GRAND OPERA HOUSE (Daniel W. Bauer, mgr. Sunday rehearsal 10).—An entire change of policy has been adopted, which works greatly to the benefit of the house. The experience of the poor acts furnished last week woke up the management. Swan's Alligators, big novelty, very enjoyable. Barry and Johnson, sketch team, average. Estell O'Kane, very nice, and Miss Lane, ill. songs, pleased. Kendall and "La Auto Girl" (New Acts). The pictures were all new here. The shows will now be run continuously from 1:30 to 10:30.

COLUMBIA (H. M. Ziegler, mgr.).—Three pictures with ill. songs and a company of men and women behind the stage to give the pictures a talking and singing effect filled the theatre Sunday.

ZOOLOGICAL GARDEN (Walter H. Draper, secretary).—Garrigue Band, second week, and shows a decided improvement from the first week's work.

CLEVELAND, O.

KEITH'S (H. A. Daniels, mgr.).—Myers and Rosa, larist throwers, fair; Watson and Little, "A Matrimonial Bargain," pleased; Sam Watson's circus, hit; Fiddler and Sheltz, colored, won favor; Snyder and Buckley, musical, in "The Street Musician," very entertaining; Rice and Cohen, in the laughable "A Bachelor's Wife"; Rosie Lloyd, singing comedienne, fair; The Joestis, wonderful acrobats. —EMPIRE (Geo. Chenet, mgr.).—"Rose Sydel and Her London Belles." —STAR (Drew & Campbell, mgrs.).—"Dreamlands." WALTER D. HOLCOMBE.

ELMIRA, N. Y.

FAMILY (G. W. Middleton, mgr.).—Manuel Romaloe and Company, good; Frank Bush, well received; Herr Janzen and Company, good; Williams and Melburn, clever; Robyn, excellent. —RIALTO (F. W. McConnell, mgr.).—Smith and Moore, Ardelle and Lealie, Nellie Zaman, Sue Dale and Trizie Bennett; strong bill. J. M. BEERS.

ERIE, PA.

NOTES.—The Alpha completed its season this week. Since this house was opened last December it has been very successful as a vaudeville house. Manager Surken says he will reopen in August.—Waldamer Park opens May 24. The vaudeville house in this park will not open until two weeks later. During these two weeks band concerts will be given in the theatre. Thomas Malony is again manager of the park for the season.—Four Mile Creek Park will not open until Decoration Day. The vaudeville house in this park will open the same day.—The parks here all expect to be busy on May 25, 26 and 27, on account of the Knight Templars' Convention, which is here. Twenty thousand strangers are expected in Erie these three days. BRUCE GRONNETT.

KANSAS CITY, MO.

ELECTRIC PARK (Sam Benjamin, mgr.).—Notwithstanding the inclement weather Kansas City's "Coney Island" opened with a crowd that predicted success for the park's second season. Banda Rossa was the chief attraction.—FOREST PARK (Jim P. Anderson, mgr.).—Casino Stock Company continues to draw.—CARNIVAL PARK (Will Wloch, mgr.).—Banda Blanca is playing to excellent crowds and the vaudeville in the Wigwam is good, including Demora and Graceta novelty acrobats; Allen Wightman, clay modeler; Clark and Duncan, character comedians; Clarence Siegel, banjoist; Warren and Faust, eccentric dancers.—FAIRMOUNT PARK (W. F. Smith, mgr.).—Boating, bathing, dancing, roller skating, etc., are the attractions at this, Kansas City's largest park.—CENTURY (Jos. E. Donegan, mgr.).—M. p. FAIRPLAY.

KNOXVILLE, TENN.

COLUMBIA (Ziegler & Arthur, mgrs.).—Ill. songs, Wm. Young Arthur, clever; Angell Sisters, singing and dancing, scored heavily; Sefton and Deagle, comedy sketch, excellent.—CRYSTAL (Scott Leslie, mgr.).—Miss Huskinson in ill. songs; Marshall Sisters, good; Geo. W. Russell, novelty juggler, pleased.—MARVEL (Arthur G. Hall, mgr.).—Lawrence P. Wall, baritone soloist, good; Bannin Sisters, singing and dancing, very clever. ARTHUR SPROUSE.

NEWARK, N. J.

PROCTOR'S (R. C. Stewart, mgr. Monday rehearsal 9).—Shean and Warren in "The Life Boat Crew," good; Julian Eltinge repeats former success, "The Placerville Stage," good; Ryan and Richfield please old and new friends; Frank Dupres, monologist, works easy; The Smiths, gymnasts, sensation; Farrell-Taylor Trio made laughs, and Kelly and Rose sang sweetly.—WALDMANN'S (Lee Ottelengul, mgr.).—"Bon-Tons." —EMPIRE (Harry Hyams, mgr.).—"Strolling Players." —ARCADE (L. O. Mumford, mgr.).—Marzo's Manikins, m. p. and ill. songs. JOE O'BRYAN.

PITTSBURGH, PA.

GRAND OPERA HOUSE (Harry Davis, prop.).—For a thriller Carlotta "loop-the-loop" on a bicycle; Eugene Jepson and Company present a sketch that is a great laugh producer; Barnold's dogs and monkeys show a degree of training that is wonderful; Wynne and Lewis are clever; Melville and Higgins have a quaint comedy act that goes immensely; The Kratons, hoop rollers, very good; Anderson and Goines, colored, please; The Goyt Trio well received; Stanford and Darling, The Conitons, Berthe Rich and Yorke and Adams fill out a good bill.

PORTLAND, ORE.

PANTAGES' (John A. Johnson, mgr.).—Week 11: Ray and Broche, comedians; Morrow and Schellburg and Co.; Valveno Bros., acrobats; Sisters Beardsley, duettists; Zimmer, juggler; Boston Comedy Four, singers and dancers; Jean Wilson, ill. songs; excellent bill.—GRAND (Jas. H. Erickson, mgr.).—The Doric Four, head; Harris, Grove, Milton and Clayton Sisters; Mrs. Peter Maher, vocalist; Lisle Leigh and Co.; Eugene Trio, triple bar; Fred G. Bauer, ill. songs.

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FROM CURIOUS TO FURIOUS—Mr. Curio takes the matter pleasantly for a while, but as time passes and the professor does not return, he becomes furious—Knocks over things and calls for the maid—Struggles to get his hands loose—In ill-humor, he leaves the house in search of a locksmith—Hurry down the street, Mr. Curio meets two lady acquaintances who extend their hands in greeting—Both surprised and shocked that Mr. Curio does not respond—Meets a friend and shows him his hands locked behind his back—His friend thinks it a huge joke and, relieving Mr. Curio of his cigars, leaves him—He accidentally bumps into a man at the corner—The latter kicks him for his awkwardness and poor Curio is helpless to defend himself—A crook passing by sees the opportunity and at once rifles Mr. Curio's pockets of all his belongings—While fleeing from the crook, his silk hat comes off and the boys at once proceed to kick it around.

WORSE AND MORE OF IT—At last, he sees a blacksmith's shop and induces the blacksmith to file off the handcuffs—The smithy while at work doubts Mr. Curio's story—Calls the police—A tussle ensues—Mr. Curio breaks away—The smith wakes up a sleepy policeman and they both start in pursuit of Mr. Curio—The latter meets an old maid in the park—He explains his predicament to her—His condition is her opportunity and she makes violent love to him—Releasing himself, he starts down the street, followed by the old maid with the policeman and smithy in close pursuit—Mr. Curio comes to a tool box and with the help of a workman tumbles into it—Locks him in as a prisoner until the policeman arrives and arrests him—On the way to the police station they are met by Professor Knowledge, who explains the situation—Releases Mr. Curio—Thus Professor Knowledge and Mr. Curio part company never to be friends again.

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—STAR (Tony Expósito, mgr.).—O. C. Mack (height 7 ft., 2 ins.), 6 ft. cartoonist; Willie Norris, colored, good; Louise Follette, character changes, good; The Harringtons, acrobatics, scored heavily. —FAMILY (Herlick & Bloom, mgrs.).—M. p. and vaudeville. —VAUDEVILLE (Anthony Gerolimo, mgr.).—M. p. and Benish Lurton's songs, very good. HARRY KIRK.

SYRACUSE, N. Y.

GRAND OPERA HOUSE (Grand Amusement Co., mgrs. Monday rehearsal 10:30).—Mr. and Mrs. Volker, good; Mr. and Mrs. Gene Hughes pleased; Knight Brothers and Sawtelle, big; Foster and Foster, good; Gallagher and Barrett, good; Lillian Tyce, good; The Four Floids, good. SAM FREEMAN.

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—LYRIC (Jack Hoefler, gen. mgr.).—Barnes and Crawford, musical comedy skit, very good; Ma Dell and Corby, musical skit, very good; Pederson Brothers, comedy acrobats, good; Appleton and Perry, very good. —VARIETIES (Jack Hoefler, gen. mgr.).—Dellhous and Valors, eccentric jugglers, good; Jacobs' Dogs, great; Frank Tinney, trick pianist, good; Mr. and Mrs.

O'Brien, high class singing, very good. —AIR-DOME (Sam Young, mgr.).—Opened 17 with Harbura's Minstrels. —HARRINGTON'S AIR-DOME (E. Harrington, mgr.).—Opens 24 with LeRoy Stock Company. —NICKELDOME and DREAM-LAND.—Good business. ROSS GARVER.

VANCOUVER, B. C.

ORPHEUM (E. J. Donnellan, mgr.).—Week 11: Wilson, trick cyclist, excellent; Franklin Gale and Co., "The Seasmistress," very good sketch, but needs a better finish; George Wilson, minstrel, riot; John and Bertha Gleeson, and Fred Houlihan, great; American Newsboys Four, fine; Oliver Reece, Ill. song, good. —PANTAGES' (Geo. A. Calvert, mgr.).—Gehan and Spencer, big; Mile. Camille's Dogs, great; The Lavalis, bar acrobats, excellent; Tom Mahoney, monologist, fine; The Stagpoole Trio, hit; E. B. Vincent, Ill. song, good. —ELITE (Edward & Gurney, props.). —NOVELTY (Biers and Tripp, props.). —CRYSTAL (Biers and Tripp, props.). —BIJOU (Biers & Tripp, props.). —MAPLE LEAF (J. W. Muir, prop.). —ROSE (J. W. Muir, prop.).—M. p. and songs.

WATERTOWN, N. Y.

BIJOU (J. W. Ludlow, mgr.).—Maurice Haswell, female impersonator, excellent; Musical De Loris, good; Marie Albert, Spanish dancer, fair; songs and pictures. —WONDERLAND (J. B.

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BIJOU (W. A. Rusco, mgr.).—"Chesterfield," a magnificent white horse; Van Hoff, mimic, fun galore; Stanton and Sanberg, good and amuse greatly; fine club swinging by Fred and Mae Waddell; Prince Leon, "strong" man, very good. —NOTE.—Bickel and Watson are home on a vacation. MARGARET C. GOODMAN.

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ORPHEUM (Martin Beck, gen. mgr.).—Week 11: Salerno, juggler, headliner, more than demonstrated his ability to be billed as such; Daisy flarcourt, with her English ways, was appreciated; Lew Wells, delivers a monologue and plays a saxophone well; Chas. E. Evans and Co., caused much laughter; Mabel Matland told some negro stories in good style, and Mankin, "The Frog Man," contortionist of first water; the kinodrome presented "All Baba," one of the best of the season. —NOTE.—Moving picture shows suffered from the rains, but many did big business. JAY E. JOHNSON

SAN ANTONIO, TEX.

LYRIC (H. P. Street, mgr.).—Week 11: Flora Browning, headliner; Charles and Maurie Hecklaw, excellent; Keeler Bros., well received. —ELECTRIC PARK (Dave A. Wells, mgr.).—Irvine and Irvine, very clever; Doc Rice, blackface, scream; C. A. Swanson, song, good; Miss Melbourne, character, good; Prop. Stanley, trained goats, hit of bill.

SPOKANE, WASH.

WASHINGTON (Geo. E. Blakeslee, mgr.).—Week 18: Bill and Ward, singers and dancers, very good; Edward McWade and Margaret May, "An Emergency Act," fair; Edie Pierson, comedienne, pleased; Webb-Romolo Trompe, equilibrist and acrobats, good; Marzellas Birds, fine. —PANTAGES' (E. Clarke Walker, mgr.).—Ellmer, juggler, good; Shorty and Lillian De Witt, singing and dancing, excellent; Zarrow Trio, very good; Lang's Gotham Four, well received; Nelsons "Aerial Ballet," pleased. —COLUMBIA (Geo. M. Dreher, mgr.).—Monahan and Sheehan, musicians, good; Grace Danley, contortionist, very good; The Great Lawrence, trumpeter, novel; flarry Holman, comedian, liberally applauded; Toney Johnson and Dog, well liked; Pekin Zouaves, good. J. J. H.

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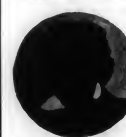
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YOU CAN'T BEAT IT!

J. K. SEBREE,
Prop.

The Saratoga

P. HICKS,
Mgr.

CHICAGO

A PLACE THE PROFESSION CAN CALL HOME
HEADQUARTERS WHITE RATS OF AMERICA Meeting Every Friday Evening

W. H. MOREM, who has charge of our catering department, extends a cordial welcome to his friends and acquaintances among the profession, assuring them the best of good things to EAT AND DRINK. GOOD MUSIC. SWEET SINGING. N. B.—THE "FILIPPINO SEXTETTE" HAVE BROKEN ALL RECORDS.

LEO CARRILLO

DRAWING (Not with a pencil) at the Orpheum, San Francisco for
two weeks. A big hit in my home country.

Gee! I've forgotten my bathing
suit. Houdini! please write.

DIRECTION OF PAT CASEY

HERE IS A NEW ONE!!!

THE FRED ST. ONGE COMPANY

3 PEOPLE MEN

SEE

THE NOVELTY ACT
THE GIRAFFE-A-CYCLE
THE MONK-A-CYCLE
THE TWO NEW STRAIGHT MEN (None Better)
THE COMEDY BY FRED (You all know him)
THE BOOMERANGS
THE PIROUETTES
THE ACT-THAT'S ALL

A COMEDY-NOVELTY CYCLE ACT-BRIMFUL OF SENSATIONAL SURPRISES ALTERNATING WITH DIZZY RAPIDITY
Gee! that reads good! I wonder who's got the act? Answer next week

TEN CENTS

VARIETY

VOL. X., NO. 12.

MAY 30, 1908.

PRICE TEN CENTS.

WHITE RATS PUT NEXT YEAR'S OFFICERS IN NOMINATION

Three Prominent Artists Are Candidates for Post of Big Chief. Other Offices To be Filled.

The nominations for the elective offices to be filled for the ensuing term from June 16th next, have been announced by the Nominating Committee of the White Rats of America.

They are as follows:

Big Chief (President)

Geo. Evans Fred Niblo

Edward Esmonde

Board of Directors.

Joe Birnes	Harry Keane
*Joseph Callahan	*Edwin Keogh
Wm. Courtleigh	*Harry Knowles
Wm. J. Cooke	*Chas. B. Lawlor
Frank Cook	*Walter LeRoy
Edward Clark	Dick Lynch
Edwards Davis	*Bert Leslie
Robt. L. Dailey	*Jos. Maddern
*Jas. F. Dolan	*Mark Murphy
T. J. Dempsey	W. H. Murphy
*Major Doyle	Sam Morton
*Geo. Felix	Tim McMahon
Frank Fogerty	Frank North
Ben J. Greene	J. H. Phillips
Gerald Griffin	Wm. Robyns
*Jack Gardner	*Ren Shields
*Billy Gould	Harry Stanley
*Jas. Harrigan	Chas. J. Stein
J. Butler Haviland	John W. World
*Frank Herbert	Rube Welch

Little Chief (Vice-President)

Junie McCree Sam Sidman
 Secretary—Walter W. Walters.
 Treasurer—Harry Hayes.
 Chaplain—Edwards Davis, Jas. F. Dolan, Harry Keane.
 Rap Rat—Jack Warren, Sam Shannon.
 Guard Rat—M. J. Kelly, Fred Sa-Hara, Major Burk.
 Prop Rat—Jas. Connors, Rube Welch.
 Nectar Rat—Chas. B. Lawlor, Ed. Castano, Chas. Holland.
 Jest Rat—Frank North, Tom Lewis, Brindamour, Bert Leslie, Robt. L. Dailey, Big Scream Welch.

Note Rat—Fred Hylands, Harry Tighe, Jack Price, Wells DeVeaux, Guy Hoppe.

Trustees—Corse Payton, Geo. Delmore, William Carroll, Colie Lorella, John P. Hill, Stanley Murphy.

The star before the names of the nominee for the Board of Directors indicate each is now a member of the present temporary board. Twenty-five members compose the board; there are 40 nominees.

With the exception of the trustees (three to be elected) the remainder of the offices will have a single occupant.

GOING HOME WITH \$70,000.

On Wednesday, Vesta Victoria set sail for England, carrying with her thousands upon thousands of American gold, obtained from vaudeville managers on this side during the thirty-three weeks Miss Victoria played over here under a Klaw & Erlanger vaudeville contract at a weekly salary of \$2,500.

In all the Englishwoman earned \$83,500 for her work, and is reported to have returned with at least \$70,000 of that amount.

No arrangements were entered into by Miss Victoria for an engagement here next season. It is said, however, that time has been offered to her. Harry Leonhardt will be Miss Victoria's American representative.

"SUNDAYS" END AT CIRCLE.

There will be no more "Nights in Bohemia" at the Circle Theatre on Sundays. The order was given out after the warm weather last Sunday to discontinue the concerts which had been given at the Circle since its operation by the Felix Isman interests as the Gus Edwards Music-Hall. Mr. Edwards named the Sunday entertainment.

RETURNING TO THE STAGE.

Mrs. Maurice Howlett, wife of the noted pilot of four-in-hands, will return to the stage, via. vaudeville, at Proctor's, Newark, week of June 8 in a sketch named "A Savage Encounter."

The previous experience of Mrs. Howlett before the footlights was gained by her in London as a member of Sir Henry Irving's company. She was also in the support of the younger Hare abroad. Her husband tools "The Magnet" up to Arrowhead Inn daily.

TO ENFORCE PUNCTUALITY.

New Orleans, May 27.

A bill has been introduced in the State Legislature making it a misdemeanor for a theatrical manager to seat a patron after the rise of the curtain.

While the bill is possessed of a good motive, it is probable that the various forms of entertainment provided by the different theatres will make the passing of the bill an impossibility.

AMERICAN ACTS IN LONDON.

(Special Cable to Variety.)

London, May 27.

Three acts from America opened here on Monday last. Jos. Hart's "Futurity Winner" at Shepard's Bush (suburb) made a big hit. The Curzon Sisters, who have been here before, did extremely well at the Hippodrome. At the Hippodrome also the Gregory Troupe of hoop-rollers opened.

They have just come off the Continent, where they have been playing for some time. Hoop-rolling is no novelty in London; it has been overdone, in fact, but the Gregory Troupe is a fair act of its sort, and was accepted with approval.

DEATHS ABROAD.

(Special Cable to Variety.)

London, May 27.

Death this week has removed Mrs. Joe O'Gorman, wife of one of the foremost members of the Variety Artists' Federation, and a prominent artist. Jean Osrani is dead also, and Charles Berte, the author and variety editor of the London "Stage," is no more.

SUN CIRCUIT'S FUTURE.

Springfield, O., May 27.

Last week Gus Sun, of the Sun-Murray Circuit of vaudeville theatres, with headquarters in this city, met here two of the leading men of the Western Vaudeville Association, Chicago. The Chicago men were reported as John J. Murdock and E. C. Kohl.

The Sun-Murray Circuit has a theatre in a great many of the towns and cities of the middle-west. It is rumored that the object of the conference was to arrange for the booking of these houses through the Western Vaudeville Association under certain conditions which are to develop.

The theatres are now giving the cheaper grade of vaudeville, playing three shows daily. Reports of profits, in some cities running as high as \$30,000 in a season, are said to have attracted the attention of the Chicago men, who believe towns capable of making that return can stand a better grade of acts, and play on the two-a-day system.

Some combination may be the outcome of the meeting, and it is believed if that happens the better towns on the Sun-Murray Circuit will become first-class houses, and book with those now obtaining acts from the W. V. A.

\$500 OPENING ACT.

Chicago, May 27.

There is a \$500 opening act at the Majestic this week, even beating the pictures to the first place on the bill. It is Alice Norton, from London, in her second week here. Miss Norton reached Chicago by way of the Orpheum Circuit.

She makes rubies and sapphires in "full view of the audience," but owing to her program position there has been no audience present this week when Miss Norton appeared.

"HIS HONOR" CLOSSES.

Chicago, May 27.

The engagement of "His Honor, the Mayor," with Harry Kelly, Madeline Marshall and Trixie Friganza, has been curtailed at the Auditorium, and will be withdrawn this Saturday.

CHICAGO MUSIC HALL.

Chicago, May 27.

Brokes' Casino, on Wabash Avenue, will be transformed into a music hall similar to the old Weber & Fields house in New York, or Koster & Bial's.

The promoters are Thomas J. Noonan (Illinois Theatre), Frank Upman, Chas. H. Hermann and Richard Osterrieder. Musical productions and novelties will hold forth.

The building, which has been used for concerts, wrestling matches and skating rinks, will be reconstructed at an expense of \$60,000 and seats for 1,400 provided.

The attractions will be booked or produced independently. August 15 is the date set for the opening. Mr. Noonan will be the manager.

ROAD SHOW GETTING TOGETHER.

Some acts have been settled upon for next season's Orpheum Road Show, but the entire bill will not be placed together until Martin Beck's return from Europe. Mr. Beck is looked to for the landing of some large foreign act other than De Dio, the dancer, who has already been selected for Mr. Beck's travelling organization.

"The Eight Hoboes" are under consideration, and Work and Ower have been re-engaged. Lalla Selbini will be a part of the outfit, with six young women surrounding her in a "bathing girl" number, while a well known dramatic star will likely be selected to uphold the "sketch" end.

The report that all foreign acts will compose the bill is erroneous.

SISTERS CARDOWNIE.

Sisters Cardownie, pictures of whom appear on the front page, are two young girls of the late Cardownie Troupe, the first and original international dancers.

The father of the Sisters Cardownie was the champion all-round dancer of England. Since his death the girls have held up the reputation of the family as international dancers.

Louise Cardownie is the champion female sword dancer of the world, barring none. The Sisters are appearing at Hammerstein's this week, and will play in parks for the United Booking Offices this summer.

CREATORE MARRIES.

Atlantic City, May 27.

On Tuesday the announcement was made by Pastor Charles D. Sinkinson of Christ M. P. Church that he had married Joseph Creatore, the bandmaster, to Joanna Barilli, the operatic singer, it is believed.

WANT FOY IN CHICAGO.

Chicago, May 27.

Chicago wants to see Eddie Foy in vaudeville, and it is understood an offer has been made to the comedian to appear here for one week at the Majestic.

Whether Mr. Foy's acceptance has been received is not known.

Jones, Schaeffer & Linick own and operate the Orpheum, the largest 10-cent theatre in Chicago. The firm is said to be immensely wealthy. The Orpheum alone commands a rental estimated to be in the neighborhood of \$60,000 a year. In addition to that establishment they control or own 20 other moving picture show places in Chicago.

ATTACHES FOR \$280.

Boston, May 27.

William Rock and Maude Fulton played an engagement of two weeks at Keith's, closing last Saturday night. The day before Mr. Rock learned that Lykens & Levy, the New York agents, had placed a claim of \$280 against them with a Boston lawyer, and that an attachment had been issued.

Searching out the constable who held the papers, Rock furnished a bond for the amount, and the case will be tried next October. Had the information not been obtained, the constable would have attached the act just before leaving the city at a too late an hour probably for bonds to have been procured.

The amount claimed by the agents is commission alleged to be due them by Rock and Fulton for services on all salary received by the act since its entrance into vaudeville, figured up to May 23. An exclusive booking agreement is also claimed by the firm from Mr. Rock.

Rock denies the existence of any such paper, and states his defense will be that Levy & Lykens obtained for him only one week's time at Newark, N. J., but informed him they had four, causing him to "lay off" for two weeks, thereby losing an engagement with the Shuberts. A counterclaim for the amount of two weeks' salary will be interposed.

A WEEK TO COUNT WIVES.

This week Abdul Kaber may count up his "wives" to see that none is missing. Mr. Kaber and his "Three Wives" should have been at Gloversville playing for J. B. Morris, according to his story, but he was cancelled after playing Mr. Morris' other house at North Adams, Mass.

The objection made by Abdul is that he agreed to work the two weeks consecutively for Mr. Morris at a "cut" of \$100, and it was a blow when the cancellation came after the first week.

There is a new lawsuit on the files at Jacob Marks', the attorney, offices, and Kaber is complainant against Morris for the money he should have received this week.

ISMAN'S BIG CORPORATION.

Philadelphia, May 27.

Felix Isman is going to incorporate for \$1,500,000, but whether the corporation will include his real estate or theatrical interests or both has not become known.

AMUSEMENT INCORPORATIONS.

The following corporations received certificates this week:

Louis Mann Company, New York (amusements); capital, \$3,000. Directors—Frederick W. Bert, 600 West 136th street, New York; Charles D. McCaull, Sheepshead Bay; Cornelius P. Forbes, 1207 Ditmas avenue, Brooklyn.

Grace George Company, New York (amusements); capital, \$3,000. Directors—Frederick W. Bert, 600 West 136th street, New York; Charles D. McCaull, Sheepshead Bay; Cornelius P. Forbes, 1207 Ditmas avenue, Brooklyn.

Robert B. Mantell Company, New York (amusements); capital, \$3,000. Directors—Frederick W. Bert, 600 West 136th street, New York; Charles D. McCaull, Sheepshead Bay; Cornelius P. Forbes, 1207 Ditmas avenue, Brooklyn.

Felber & Shea Amusement Company, New York; capital, \$2,000. Directors—David Steinhardt, Harry W. Gaylor, and Maurice M. Cohn, 1133 Broadway, New York.

St. John Amusement Company, New York; capital, \$1,200. Directors—David Steinhardt, Harry W. Gaylor, and Maurice M. Cohn, 1133 Broadway, New York.

The Hal Reid Company, Atlantic Highlands, N. J.; capital, \$25,000. Incorporators—Melvin A. Rice, John E. Forster, and James A. Reynolds. The company is to conduct amusement enterprises.

THE BIJOU'S PICTURE SHOW.

Last Monday a "picture show" took possession of the Bijou on Broadway near 30th Street, a few blocks from the other Broadway theatre, Manhattan, which has been giving film subjects for amusement for some time.

The shows at the Bijou run one hour, and a vaudeville act, illustrated songs with four moving pictures occupy the time. The performance commences at one o'clock, closing at eleven.

The first day's receipts were given out as \$187.50. The feature of the pictures is the "Gotch-Hackenschmidt Wrestling Match," shown for the first time in New York City.

"Talking" moving pictures are given, the films and speakers being supplied in a bunch by one firm which makes a specialty of this. The dialogue is improvised by the three people (two men, one woman) behind the screen after the picture has been once shown. No set fixed formula of remarks is followed.

The Bijou has been rented by Meyer Cohen, of H. B. Sire, for two weeks with an option. The lease was closed last Friday afternoon. Pictures stepped in on Monday. Joshua Lowe is the manager of the theatre during the picture regime, and Jules Ruby the amusement director.

"Pictures" at the Bijou occasioned much surprise about town, as it was generally known that William A. Brady holds a booking agreement to produce a new play there on August 20 next.

A report during the week that the lease of the Bijou for next season was held by Felix Isman, and that vaudeville might be the attraction then was not given credence at the Morris office, where all knowledge of any such condition was denied.

TWO BOOKED FOR EUROPE.

This week the Morris office closed the negotiations for the appearance of Bellman and Moore and O'Brien and Havel in England.

The former act leaves Aug. 3, opening at the Hippodrome, Birkenhead, and will play eight weeks now secured.

O'Brien and Havel have nine English weeks, commencing June 7, '09.

MARINELLI TAKES OLYMPIA.

The New York office of the H. B. Marinelli vaudeville agency received word from the Paris headquarters this week that the agency, which was recently turned into a corporation, had taken over the lease of the Olympia Theatre in the French capital. This house was formerly operated by Isola Freres.

LEONHARDT-MINDIL COMPANY.

Harry Leonhardt, the manager who retired recently from his connection with the United Booking Offices, and Philip Mindil, the press agent, have formed a partnership.

The new firm will engage in furthering the publicity interests of vaudeville artists. For the present their place of business will be the new clubhouse of The Friars, 107 West 45th street.

Mr. Mindil was formerly general publicity man for the F. F. Proctor houses, and has been personal press representative for some of the most important vaudeville stars.

HEAVY STAIR & HAVLIN BOOKINGS.

As an evidence that Stair & Havlin have no intention of deviating from their established policy in amusement catering it is stated that there are more shows booked and routed for next season than there were at a corresponding date last year.

About the same proportion of melodramas prevails, although it is declared the big firm has insisted upon a better quality of production than was the rule during the season lately closed.

A showman recently returned from a Western trip said a few days ago that he found a general impression prevailing in that territory that not a few of the Stair & Havlin houses would give vaudeville next season under the booking of William Morris, Inc.

There is no evidence to be had in New York, however, that either William Morris, Inc., or Stair & Havlin have entered into new arrangements since the report that certain S. & H. houses would play vaudeville was denied authoritatively.

WALTER JONES REPLACES DAILEY.

Chicago, May 27.

Walter Jones is playing the part in the Weber show left vacant by the demise of the universally lamented Peter F. Dailey.

OLYMPIC "TWO-A-DAY."

The Olympic, a Kohl & Castle house, has inaugurated a new policy, that of giving two shows daily instead of running continuously as heretofore. Eight acts besides the Kinodrome pictures will comprise the bill hereafter. The Olympic is the oldest vaudeville theatre in Chicago.

Prices have been reduced to 10-20-25-35. It is likely that with the opening of the regular season the continuous policy and former scale will be in vogue.

BILL BROKEN UP.

If Frank Jones, the Percy G. Williams representative, had a friend in the world on Tuesday evening, no one at the Colonial would have believed it, judging by Mr. Jones' expression.

While Mr. Williams is abroad, Mr. Jones supervises the bills presented at the Williams houses.

For this week at the Colonial, Mr. Jones provided a program which he looked upon with pride, and one that caused general comment as to its excellence when the billboards proclaimed it.

On Monday John C. Rice and Sallie Cohen retired after the matinee, owing to the sudden death of Miss Cohen's father. Tuesday, Irene Franklin, of Franklin and Green, was taken ill, and while Mr. Jones was waiting for number three to turn up in the list of casualties of his prize show, the look of disgust assumed disheartening proportions.

Madden and Fitzgerald substituted for Rice and Cohen. Miss Franklin was looked to reappear on Wednesday, but Mr. Jones said that no one would replace the act if she did not recover.

MANAGERS ROUTING.

Routing again commenced at the United on Tuesday, and the managers have been at it ever since, placing acts for next season.

The meeting was a continued one from last week, and will be kept up during the summer.

VARIETY

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Vol. X. MAY 30. No. 12.

Thos. E. Shea will open in vaudeville on
Sept. 1.

It's summer; Hammerstein's Roof opens
Monday.

Trainer and Dale play at Proctor's,
Newark, next week.

Conn and Conrad have returned after
their long absence abroad.

Laura Witt, a singing comedienne,
hopes to play at Henderson's this sum-
mer.

Fay Walton has been granted a divorce
from John E. Hathaway by a decree dated
April 28.

Shea's, Toronto, closes June 6. Mr.
Shea's Buffalo theatre remains open over
the summer.

De Biere opens at the Orpheum, Kan-
sas City, October 18 for his tour of the
Orpheum Circuit.

Eddie Clark sailed for London Thurs-
day. He opens with his "Widows" at
the Tivoli June 18.

F. F. Proctor, Sr. and Jr., sat through
the moving picture show at the Bijou on
Tuesday afternoon.

The Two Francescos who have played
extensively in the West are in New York
looking for a metropolitan opening.

Whalen and West have returned from
their year's stay on the other side, and
open at Pastor's Monday.

Millard Brothers, cyclists, who were re-
cently with Bob Manchester's Cracker
Jacks, have opened upon the United time.

Ed. E. Pigeon, the general representa-
tive for the Felix Isman enterprises, re-
moved his offices to 1440 Broadway this
week.

Tom Nawn may play his newest sketch
next week at the Fifth Avenue. It is yet
unnamed. Mr. Nawn leaves for Europe
July 11.

May Howard is in the city and will
probably arrange to head a show on the
Eastern Wheel for next season before
leaving.

Minnie Dupree opens at the Majestic,
Milwaukee, on June 8 in a new sketch for
a short summer run. Pat Casey secured
the dates.

Atwood and Terry open at Spokane on
June 1, booked for the Western States
time through Louis Pincus, of The Pat
Casey Agency.

Fred St. Onge has his new cycle act
ready. There are three men in it. Mr.
St. Onge is "breaking it in" at Danville,
Ill., this week.

The regular vaudeville season of the
Orpheum, Denver, ends June 8. Stock
with Katherine Gray is expected to suc-
ceed for the summer.

The Marinelli office in New York re-
ceived a cable of the very successful open-
ing of the Curzon Sisters at the Hippo-
drome, London, Monday.

A report this week said that the lease
of Bijou, New York, for next season was
held by Felix Isman. The Morris office
denied all knowledge of it.

Julia Kingsley and Company are play-
ing "A Supper for Two" at Pittsfield,
Mass., this week. This is the piece for-
merly played in over here by Bert Coote.

Callahan and St. George have been en-
gaged by Llewlyn Johns, the Moss-Stoll
representative in New York for a tour of
twenty weeks over that circuit in Eng-
land.

Tony Lubelski, the San Francisco
vaudeville manager, will reach New York
next week. He will organize a couple of

stock companies for his Western houses
while here.

Charles F. Semon closes his season at
Hammerstein's this week. For the re-
mainder of the heated spell, Mr. Semon
may be addressed care of his yacht,
Sa'lem, Mass.

Jordan and Harvey are back after a
Western trip. Unless engagements abroad
for two years' future time can be set
back, the act will leave for the other
side on Aug. 3.

"Talking"-moving pictures, the latest
innovation in the film field, are closing
the vaudeville show at the Orpheum,
Brooklyn, this week. Three persons speak
for the characters on the sheet.

Katie Barry is in readiness to depart
for a trip over the Western States Vaude-
ville Association time upon receipt of a
confirmatory wire. J. C. Matthews is fix-
ing up the time with Louis Pincus.

Vaudeville and pictures are presented
at Hutzler's Theatre, Richmond, Va. An-
other new moving picture place has been
started at 221 East Broad Street by the
Gaiety Theatre Company of Richmond.

Nellie Seymour and Nestor expect to
leave for Europe in August to play the
English halls. A. E. Johnson, of the
Casey Agency, is placing the engage-
ments.

The Colonial, Richmond, Va., was dark
last week, but opened Monday with mov-
ing pictures. Wilmer & Vincent will con-
tinue this policy as long as it proves prof-
itable.

Mme. Salvaggis, of Les Salvaggis, left
for Paris Thursday to secure two French
dancing girls and some costumes for the
act, which re-opens on the Orpheum Cir-
cuit in August.

The Luzerne, Wilkes-Barre, a Western
Burlesque Wheel theatre, commenced with
moving pictures for the summer last Mon-
day, having closed the regular season the
Saturday previous.

T. F. Galwey, of New York, has secured
the New Imperial Music Hall, Far Rock-
away, L. I., a playhouse seating 1,400,
and will operate it the coming summer as
a vaudeville theatre.

Terry and Lambert left for England
last Saturday, where they will fill exist-
ing contracts, returning here in the fall
to commence upon a tour of forty weeks,
secured by The Casey Agency.

De Haven and Sydney, the dancing act,
will play all summer following a full sea-
son over the United time. The youngsters
were shifted from 125th street to Hender-
son's, Coney Island, for next week.

Kelly and Kent will leave for Europe
soon, bookings on the other side having
been arranged by H. B. Marinelli. The act
expects to return in the fall for return
engagements in the Western cities.

John and Mae Burke have received con-
tracts for fourteen additional weeks over
the Orpheum Circuit. The new time in-

cludes the northwestern houses lately
made a part of the Orpheum chain.

"The Six Rockets," a European dancing,
singing and musical sextet of girls which
has never played over here, has been
booked through Walter Plimmer with
"The Golden Crook" (Eastern Burlesque
Wheel) for next season.

The Chadwick Trio and Elsie Fay, with
her dancing boys, have been contracted for
over the Moss-Stoll Tour, England,
through L. Johns, the circuit's representa-
tive in New York. A. E. Johnson, of the
Casey Agency, arranged for both.

The water boys carry free lemonade
through the audience at the 125th Street
Theatre now. Next thing you know an
inspired house manager will improve upon
this scheme by slipping a bit of orange
peel and a finger of gin into each glass.

Ryan and Richfield left the Hammer-
stein bill on Wednesday owing to the ex-
treme heat. This is the final week of
their season, and they have gone to
Sayville, L. I., for the summer. The Avon
Comedy Four replaced them on the
program.

Gladdys Carlyle was to have started for
her home in Pueblo, Colo., on Thursday,
and may have done so. Miss Carlyle is the
"principal boy" who left the "Bon Tons"
two weeks ago rather than accept the
"cut" in salary proposed by the manager
of the company.

Gertie Hayes and her "Four Bricktops"
will be offered for vaudeville engagements
this summer. If the act catches on Miss
Hayes will continue in vaudeville, a du-
plicate act being made up for Barney
Gerard's burlesque show, with which she
had arranged to tour.

Felix and Barry close their season Aug.
1. Next year they will have a new offer-
ing in which Clara Barry, sister to Lydia
and Emily, will take part. The new ar-
rangement gives opportunity for several
big "numbers" and increases the person-
nel of the act to four.

Earle Reynolds and Nellie Donegan
opened at Chase's, Washington, on Tues-
day in their new skatorial offering. Miss
Donegan on rollers impersonates Genee in
the latter's dances. Mr. Reynolds and
Miss Donegan were with the Anna Held
show which closed for the season last Sat-
urday.

Felix and Caire, the youthful vaudeville
artists, have been engaged for the sum-
mer revue, which is to occupy the Casino
during the warm weather, under the joint
patronage of the Shuberts and Lew Fields.
Previous to their appearance with the
revue the youngsters will play a return
date at Hammerstein's, beginning Mon-
day.

Daisy Leon, formerly leader of "School
Boys and Girls," and more lately of
"Polly Pickle's Pets," will step off into
vaudeville with an act of her own called
"Daisy Leon and Laura Green, the Ginger
Snaps." There will be singing and danc-
ing with costume changes. The girls
open at Atlantic City in a week or so for
the "try out." Wesley & Pincus will di-
rect the act.

DISCUSS VOTING TRUST.

Reports have been in wide circulation recently that the Eastern Burlesque Wheel managers were in the throes of a violent factional fight. An investigation into this report by VARIETY representatives brings forth the following set of facts, which indicate nothing more serious than a disagreement in the opinions of the several directors of the company as to the expediency of certain proposed systems of governmental control:

During a monthly meeting of the stockholders last July a motion in the form of a resolution was offered and passed creating a voting trust in the hands of five managers, including Hurtig & Seamon, Sam A. Scribner, Rudolph Hynicka, Al Reeves and Weber & Rush. Enough of the stockholders agreed to deliver proxies to these managers to give them virtual control of the Columbia Amusement Company for a stated term.

A few days later opposition to such a system of carrying on business developed. It was designed in the first place to make it possible for the directors holding the proxies to transact business at any time and with a minimum of delay in gathering together the scattered holders of stock who might be in widely separated points in the country or abroad.

A second meeting was called two days later and the action of the first meeting was nullified. The promoters of the scheme, however, have been busy since then in making converts to their ideas, and although no expression is available upon which to hazard a forecast, it is likely to be again brought up when the stockholders meet for their annual meeting conference in the second week in July next.

WINDOW HANGERS ABOLISHED.

After a meeting of the directors of the Columbia Amusement Company (Eastern Burlesque Wheel), held on Tuesday last, it was reported that a motion had been made and carried to abolish all window lithographs or hangers during the coming season in the cities where the Eastern shows play.

This move has been anticipated for some time. The use of this billing device is considered obsolete and useless by the Eastern men, and is an economical step in addition, doing away with thousands of free passes issued for the privilege to storekeepers and others.

KILLS HIMSELF FOR GRIEF.

Wilkes-Barre, Pa., May 27.

While "The Toreadors" were playing at the Luzerne last week a message from St. Joe, Mo., arrived informing Ruth Fletcher, a member of the company, that her father, a Methodist minister in that city, had committed suicide.

Miss Fletcher is but seventeen years of age. Both she and a brother ran away from home against their father's consent to embark in a theatrical career. The telegram stated Miss Fletcher's father's act was caused by grief.

The girl said she had no idea her leaving had affected her father so deeply. She left here to attend the funeral, and will then return to the show business.

The Denver Orpheum closes its vaudeville season week June 8. Katherine Gray will head stock there for a summer run.

EASTERN GETS PEOPLE'S, PHILADELPHIA.

The Columbia Amusement Company has taken over Nixon & Zimmerman's lease of the People's Theatre, Philadelphia, and, beginning next season, will operate the house as a burlesque stand. This gives the Easterners three theatres in Quakertown. The others are the Gayety and Casino.

The People's draws, however, from an entirely different population. It bears about the same relation to Philadelphia as the Metropolis in the Bronx is to New York.

It has a seating capacity for about 2,400. Owing to this fact the prices, at least at the beginning, will be placed low, as was done at the inception of the Grand Street as a burlesque house in New York.

The Columbia Amusement Company, which takes over the lease of the house, secured it from the United States Amusement Company through Nixon & Zimmerman, of Philadelphia.

ATTEMPTED SUICIDE FAILS.

Philadelphia, May 27.

Edna Fitzpatrick, aged 20, who has been appearing in vaudeville in a singing and dancing turn, attempted suicide in the office of Charles J. Roney, a young lawyer of this city last Thursday. Miss Fitzpatrick, who also resides in this city, and Roney are reported to have been sweethearts for a long time and contemplated marriage, but objection by the parents of both kept them apart.

Miss Fitzpatrick called at Roney's office and showed him an offer to join Conlin, of Conlin and Steele, in a singing and dancing act, during the illness of Miss Steele. Words followed and Miss Fitzpatrick drank creosote. She was hurried to the hospital and prompt work by the physicians saved her life.

Miss Fitzpatrick formerly appeared in a sister act, "Fitzpatrick and Tapper," and only recently "broke in" a "single act" at Keith's Theatre here.

EMPIRE DIRECTORS IN SESSION.

The Executive Committee of the Empire Circuit Company (Western Burlesque Wheel) has been in session in the company's headquarters in the Knickerbocker Theatre Building during the latter part of this week. The Empire directors assembled in New York on Tuesday, when their first conference was scheduled to have taken place. The meeting was postponed until the following day. Daily meetings have been held since then.

Most of the members of the Committee will remain over part of next week. No details of the sessions have been permitted to leak out, although it is promised that important announcements will be made within a few days. President James J. Butler presided.

FRED WILLSON FOR NEWARK.

The Henry C. Miner Estate has signed Fred Willson, the present manager of the Trocadero, Philadelphia, to act as the resident manager of the Empire Theatre, which is to play Western Wheel burlesque shows under the Miners' management next season.

Mr. Willson's successor in Philadelphia has not yet been selected.

KEEPS GRAND THEATRE.

The lease which will place the Grand (Street) Theatre in the possession of the Columbia Amusement Company (Eastern Burlesque Wheel) is being drawn, and will be executed within a few days.

The Grand will become a regular spoke on the Eastern route for next season, giving to it three city houses—Murray Hill, 125th Street Music Hall and Grand, New York, while in Brooklyn there will be the Star and Gaiety, with the Olympic problematical.

The Western Wheel has two houses in prospect for Brooklyn, both now building, while in New York there are Miner's Bowery and Eighth Avenue, London, Dewey and Gotham, if no further changes occur, giving the Western seven weeks of Greater New York time, as against six held by its opposition, the Eastern.

The Columbia people say the short season of burlesque gone through at the Grand has convinced them that that house will prove a paying investment. It has a large capacity, and prices may be raised somewhat, the scale having been extended from five to thirty cents with fifty-cent box seats during the experiment.

MARRIAGE RUMOR.

Detroit, May 27.

Clara Berg, soubrette with the Avenue Theatre Stock Company, Detroit, has announced her intention to retire from that organization at the end of the current week.

Miss Berg does not add to her announcement any other details, but it is whispered about Detroit that very shortly she will become the bride of a wealthy Detroit man.

According to the theatrical gossips, the ceremony will be performed in New York. Miss Berg starts for the Metropolis Monday.

CONCERNING AL REEVES' BIRTHPLACE.

The Grand (Street) Theatre closed Saturday night for the summer. Al Reeves, whose burlesque company was the attraction there last week, came forward and made a feeling speech in which he greeted his old friends of the neighborhood. There were many in the audience, he declared feelingly, who had been school fellows of his when he spent his boyhood days in the classic purlieu of Chrystie Street, where he was born.

A few weeks ago Reeves made the identical speech in Toronto, and, after greeting his fellow townsmen, invited the audience to join in singing "Our national anthem, 'God Save the King,'" and during the whole burlesque season Reeves' birthplace has shifted all the way from New Orleans to Kansas City.

Baltimore claims Reeves as a native son.

LEMONADE FOR GIRLS.

Philadelphia, May 27.

Lemonade is passed around on the stage the Gayety during each performance for the members of the stock company playing there.

Edward Shayne, the manager, has the refreshing fluid gotten up under his personal direction, and it's the real article.

RIVAL "TIME SHEETS."

Philadelphia, May 27.

An advertising war is being waged here between Sam Dessauer of the "Behman Show" and Al Aarons of "The Hotel Clerk."

Dessauer started trouble by plastering everything in sight with "Behman Show" paper. The big three-sheet announcing the "Passing Review" aroused Aaron's ire, he contending that Dessauer had no right to publish the names of the "stars." Dessauer won the argument and in retaliation Aarons rushed a new three-sheet for the "Hotel Clerk" to rival that of the "Behman Show." The bills are:

"Hotel Clerk" Registered

8:20—Sam Scribner
8:25—Maurice Jacobs
8:30—Maurey Kraus
8:35—Sam Dessauer
8:40—Ed. Rush
8:45—L. Weber.
8:50—Tom Dinkins
9:00—Jim Curtin
9:20—Tom Miner
9:30—Lou Robie

"Behman Show" Appearing

8:20—Oscar Hammerstein
8:25—Joe Welch
8:30—Chas. Bigelow
8:35—Maude Adams
8:40—Anna Held
8:45—McIntyre and Heath.
8:50—Fritzi Scheff
8:52—Montgomery and Stone.
8:59—Mrs. Leslie Carter
9:00—Eddie Foy

Aarons said he expected a damage suit for having put Sam Scribner on to open the show.

SOME BURLESQUE PROFITS.

Checking up profits for the burlesque season just closed, it is said several of the younger enterprises have given a good account of themselves. The new Columbia Amusement Company theatre (Gayety) in Toronto has returned a net profit of \$25,000, while the Murray Hill in New York (now in its second season as a burlesque stand) made \$15,000 or more for its promoters. The new Gayety, Washington, D. C., which opened last September, has declared a 20 per cent. dividend and in addition the corporation which finances it has put 10 per cent. more of profits in reserve.

CHORUS GIRLS SCARCE.

There is a large deficit in the chorus girl supply according to all reports. Producers are on the lookout for chorus girls from the one who requires two dozen or more to the promoter of a "girl act."

With the organization of the burlesque shows started, the deficiency is expected to be materially increased.

STERNAD HERE NEXT WEEK.

Jake Sternad, of the Western Vaudeville Association, Chicago, and who is in charge of the major bookings to be made by the Western Burlesque Wheel this season, will arrive in New York Monday.

As previously reported, Mr. Sternad will commence an active campaign of engagements while in New York. He will make his headquarters in the St. James building, it is said, probably in the Casey Agency there.

"OPPOSITION" COSTS THREE WEEKS.

Three weeks which the Le Brun Grand Opera Trio had been booked for next month to play Pittsburg, Buffalo and Detroit, were canceled this week at the United Booking Offices for the alleged reason that Antoinette Le Brun appeared at the Circle last Sunday night, booked there through the Morris office.

Miss Le Brun did not appear in the act, but as a soloist, and at the time of entering into the agreement with the Morris office to appear she had not received the contracts from the United. Upon returning home from the Morris office the United contracts were awaiting her signature, which she appended, but they were not returned to her, and never held the signatures of the managers.

On Tuesday Miss Le Brun was advised by her agent the three weeks had been canceled. It is understood E. F. Rogers, general manager of William Morris, Inc., has offered the act a contract for twenty-five weeks next season.

GET READY FOR OPENING.

Chicago, May 27.

The new venture of Henry Lee has been perfected. It will be called "The Passing Show." The performance consists of a combination of music, drama and moving pictures. Mr. Lee will appear in impersonations made familiar by him in vaudeville in a kaleidoscopic device he has named the "Cyclomomo."

The first performance will be given at the Auditorium May 31. It is under the management of Geo. W. Lederer, who also has a financial interest.



LEONARD HICKS.

Leonard Hicks, son of one of the proprietors of the Saratoga Hotel, Chicago, and one of the clerks of that hostelry, is at last becoming known to fame. He is known personally to every actor and actress who goes to Chicago, and his acquaintance with them is so intimate that most all address him by his first name.

Mr. Hicks also resembles that well known portrayer of Indiana characters, Will T. Hodge, who has been playing the leading part in "The Man From Home." Recently a prominent actor walked up to the desk of the Saratoga to register. The affable Leonard smilingly handed him a pen. The actor, who knew Mr. Hodge, looked at the clerk in astonishment.

"Why, Bill Hodge," he almost shouted, "When in the world did you commence clerking in a hotel? I thought you were making a big hit out here. And you clerking in a hotel! But I'm glad to see you anyway, Bill, even if the people wouldn't stand for your acting."

While associating daily with the leading lights of the profession, few know that Mr. Hicks is an expert manipulator of locks and handcuffs. While not yet having appeared on the professional stage, he has given numerous private exhibitions in Chicago, and many persons have declared him to be in the front rank of "Handcuff Kings."

Mr. Hicks has a complete gymnasium of his own at the hotel, and when he is not attending to his duties as clerk, may generally be found hard at work in it.

PROGRAM FOR AMATEURS.

Philadelphia, May 27.

The Casino now issues a program for its "Amateur Nights," and the program is a feature of the show.

This is the one for last week:
T-O-N-I-G-H-T AT THE T-O-N-I-G-H-T
C-A-S-I-N-O THEATRE

Everybody has seen an Amateur Contest. Well, there is one going to be pulled off to-night that's got everything skinned in the line of a laugh show. Say, would you think that there is so many stage struck people in the world as that? Why we put two ads. in the morning papers and I will bet that 200 young ladies and men applied and begged to go on. So we just copped out the best, and here they are:

W.M. MENDELL,
Chain Breaker, Handcuff Expert and Jig Dancer.

MISS EDWARD, assisted by her Brother,
Acrobats and Piano Players.

EVA BRITTAIN, of Norristown,
Illustrated Songs and Club Swinger.

MR. AND MRS. PHONEY,
And their Troupe of Amateur Dogs.

LOTTIE MERRILL AND MOTHER,
In a Skipping Rope Dance and Roller Skating.

Here is one that has got us thinking. A Family and they say they do an act like the 4 Cohans.
RUFUS ANGER, Father.
MARTHA ANGER, Mother.
EDWARD MAYS, Son-in-law.
RUTH MAYS, his Wife.
In a Sketch Written by the Father.

Here are two girls and both are strangers in Philadelphia, and they think they can make good as singers and dancers:

SOPHIE GREEN.
EMILY WASSON.

Here is a fellow that says he will let an automobile run over him and he will furnish the machine:

MORRIS RAFFERTY.

We will have ten more big laughs and don't miss it. This is the laugh night. Bring your own hooks.

HENNESSY WILL APPEAL.

After being out until long after midnight, a jury in a District of Columbia court returned a verdict in favor of P. B. Chase in a suit for an accounting brought against that manager by D. F. Hennessy of the United Booking Offices.

Mr. Hennessy will carry the case to a higher court. The suit grows out of Mr. Hennessy's former business relations with the Washington vaudeville manager.

ARTIST TURNS TABLE.

Berlin, May 18.

In Cologne an artist has taken advantage of the three-day clause being double action, closing out on the manager after ein-zwei-drei days to accept a higher priced job at an opposition house. The manager kicked to the I. A. L., who informed him that an artiste had fully as much right to take advantage of the clause as a manager.

VICTORIA-CORBETT BAD "AMATEURS."

Omaha, May 27.

Before Vesta Victoria and James J. Corbett left the city they "made up" for the annual "amateur night" which occurs once yearly, just before the season's close, at the Orpheum.

Miss Victoria and Mr. Corbett essayed a sketch. The gallery stood for Jim until he said: "Why, here she comes now," and when Vesta arrived the call for "the hook" became too boisterous to warrant either remaining longer.

The only ones having any fun out of the attempt to fool the audience were the newspapers.

King Louis, of Ziska and King, says they will not work this summer, but won't say why.

CAUSE OF GERMAN TROUBLE.

Berlin, May 14.

A few directors met at Dusseldorf May 12 and formed a union which is supposed to be aimed at the Loge (I. A. F.)

The Loge got wind of some cheap burlesques, etc., playing in vaudeville houses without having the proper license.

The I. A. L. wrote a circular letter to the various managers notifying them of the matter and asking them to make such companies produce the proper concessions as the Loge intends to compel all these intruders to live up to the requirements of the law.

This is not the first union started by managers over here, and if it is like the previous unions of managers and agents, it won't last long. However, the Loge is prepared and, with President Konorah at the head, the Loge intends to put vaudeville matters into shape and check the foul play that has been practiced by several would-be managers.

The Loge is getting stronger every day and artists have found that it pays to belong to a society to protect their interests.

As was pointed out in VARIETY last week, the wrath of the German managers seems to be directed against the activity of President Konorah. It would appear that they seized upon the incident recited above as an excuse rather than because they felt the necessity of organizing against any such reasonable demand as that made by the I. A. L.

..WAITING LIST OF ADVERTISERS..

Philadelphia, May 27.

So far as known, the Keith's Theatre program in this city is the only one in the country with a waiting list of advertisers.

The program, with a prettily colored cover, carries thirty-four pages, and is gotten out by Harry T. Jordan, the manager, and C. S. Barnes, the press representative for the house.

There is at present a waiting list of eight advertisers looking for space.

THOMPSON JUMPS TO OAKLAND.

On June 28, at Oakland, Calif., William H. Thompson, the veteran actor, will open his engagements on the Orpheum Circuit, presenting his former piece, "For Love's Sweet Sake."

Mr. Thompson will "lep" from London to Oakland, having gone to the former city to look after the new production of Irving's "Waterloo" he will make next season.

RYAN SUIT DELAYED.

The suit of W. S. Cleveland against John J. Ryan on a commission claim arising out of Ryan's vaudeville ventures in Cleveland, has been side-tracked for at least a year.

It was placed on the "short cause calendar" of the Supreme Court, and when it came up for hearing this week Leon Laski, counsel for Ryan, proved to the satisfaction of the court that it would take at least two days to try.

Justice Truax thereupon ordered the case back to the foot of the general calendar.

Ryan was in town to attend the trial.

MY BEGINNING.

JAS. H. CULLEN.

(The second of a series of short sketches concerning the early experiences, struggles and first engagements of artists who have succeeded in vaudeville.)

Compiled by Mark A. Luescher.

Jas. H. Cullen, known in vaudeville as "The Man From The West," earned that title by a long career in Chicago and in territory between there and the Pacific Coast. Following Horace Greeley's counsel to young men—"Go West"—Mr. Cullen journeyed to Colorado early in the 80's, and made his first appearance on the stage of a miners' music hall in Leadville.

He soon returned to Chicago, and became in a way a protégé of George Castle's, who, at that time, was manager of the Kohl & Middleton houses, consisting of the Olympic, the West Side Museum and the South Side Museum. Through Mr. Castle's assistance Cullen became a permanent and exceedingly popular feature in these houses until he joined Hopkins' Trans-Atlantics, with which he toured the middle West for three years.

In this organization and during his early days at the Olympic Mr. Cullen had many distinguished associates including Eddie Foy, who was one-half of the team of Foy and Thompson, McIntyre and Heath, Evans and Hoey and others who later became New York favorites.

As Mr. Cullen says, "In those days we had to do everything from black-face to an Indian, and after our specialty was over we had to prepare for the afterpiece." Several people were helped to success by "Big-hearted Jim," as he was known in and about Chicago, and "Little Abe" Jacobs, the present manager of the Olympic, is one of the men who received his first encouragement from Cullen.

Upon his advice Tony Pastor brought J. W. Kelly to New York for a single week's trial, and it is now a matter of stage history that he remained at Pastor's for two years and a half.

Mr. Cullen's New York debut was made in 1887, with Austin's Australian Novelty Company at Miner's Bowery, in which Weber and Fields also made their first metropolitan bow, doing the famous "German Senator" specialty and appearing in the afterpiece.

Cullen's greatest successes had always been in the West and he returned there to play the fast increasing vaudeville circuits, of which he has now become a familiar and popular feature, as is shown by the fact that this season will witness his eleventh annual engagement over the Orpheum Circuit, and his twenty-third consecutive season in the Kohl & Castle houses.

Jas. H. Cullen has every right to bill himself "The Man From The West," as years of service out there have made him an idol.

FOUGERE HAS GONE.

Eugenie Fougere has dusted out, Eugenie having given notification to that effect from the writing room of the "St. Louis" just before the boat put the pilot overboard.

With a big company of her own, she is coming back, says Fougere. Her first stop is London.

"Doc" Storer walked Broadway the other afternoon, fixing up the theatrical situation.

LONDON NOTES

London, May 16.

William Morris has been an interesting visitor, his "devouring eye" taking in about everything to be seen, while his active mind has been formulating new schemes to worry the opposition. He is quite proud of his engagement of Harry Lauder, and says he considers him the greatest artist in this or any country. He considers Hugo Morris, who will remain here in the Morris interests, as naturally a better judge of what will do for the States than any London agent, but his mission here will also require Hugo to keep close watch of anything new in the way of theatrical construction or stage conveniences, as William means that the William Morris circuit shall play second fiddle to none.

R. G. Knowles will shortly visit Manchester with his own "Advanced Vaudeville Company," and will give his travel lectures for one week at the Midland Hotel Theatre. Last Sunday he lectured at Grimsby.

Tambo and Tambo, the American double tamborine spinners, are doing a return in Berlin, where they have played both Apollo and Wintergarten, while they have also been pleasingly successful at the best establishments on the Continent. They come to the London Hippodrome June 15, and follow at the Coliseum.

Charles Kanna, after a successful week at the Argyle, Birkenhead, is giving his study of the American fakir on the Barrasford Tour, but returns to America in September to fill booked dates there.

"The College Widow" is closing out, after giving staid Londoners quite a chance to study the slang of America as it is. On advertising for "supers" it had 300 applications from distressed theatrical people, out of which it employed eighty.

On her first appearance at Birmingham Grace Hazard scored an immediate success, her singing, rapid changes, vivacity and dainty personality winning much approval. She comes to the Coliseum Monday, where the audience will be quite right for her style of work.

Julian Rose continues at the Pavilion as the "bright particular star," the management promptly exercising its re-engagement option.

The Birkenhead Argyle, after structural improvements, will go on the Stoll tour. La Milo is getting American offers for three times her English salary, but is tied up with contracts. Barrasford's Paris Alhambra is closing for the summer, reopening Sept. 1.

Charles T. Aldrich is a comedy hit of the first order everywhere over here, and is now on the Stoll Tour, turning up at Hackney this week.—Walter Kelly opens June 8 for two months at the Palace, and has signed returns for three years following.—Alfred Lester, noted for his comedy

restaurant episode, has made a big hit in the new Gaiety piece "Havana," which takes him temporarily from the halls.—A great strike against the shipmasters is gravely affecting things in certain parts of the Midlands, Stockton Hippodrome and Oxford Palace being compelled to close down pending the settlement of the dispute.

The large number of returning English artists and heavy bookings of American acts on the Stoll Tour point to a rather overcrowded market, which is already showing a tendency to lower prices. My advice to vaudevillians in America who contemplate coming here this summer "on spec" is—Don't!

"MAKE GOOD."

By Herbert Kaufman.

(From "Everybody's Magazine" for June.)
Make good.

Cut out "if," "could" and "should,"
And start in to saw wood.

You can still have the best
Things in life, like the rest
Of the men who've achieved
Just because they've believed
In themselves. You're deceived
If you think fortune comes
With a rattle of drums
And a fanfare of state
To hand yours on a plate.
That isn't the way
That she visits to-day.

You must get out and rustle and bustle
and hustle;
You need all your muscle, for you've got
to tussle,

Plunge into the fight,
Hit to left and to right,
And keep crashing and smashing.
Don't let up with your striking
Till things meet your liking.
For God's sake, stop bawling—
Instead, do some mauling.
It makes the world bitter
To look at a quitter;
Fate scowls when she sees
A Grown-up on his knees.

A man with his health
Is a mine jammed with wealth
Full of unexplored lodes.
Why, the freckled-back toads
Have the sense to keep jumping—
And here you are frumping!
Come now, strike your gait—
It isn't too late,
There's no such thing as fate!
Drop that fool-talk of "luck,"
Get a grip on your pluck,
And buck.

Begin
To grin
And win.

Melville McDowell plays over Williams' circuit, opening at Colonial.

Leo Carrillo, VARIETY's cartoonist, cut up some didoes in his home town, Los Angeles, Cal., while playing at the Orpheum Theatre. The city "went bug" over him, and he even had a special writer from the "Woman's Page" on one of the dailies interview him. Leo is now in San Francisco playing an engagement.

PARIS NOTES

By EDWARD G. KENDREW.

Paris, May 15.

Richard Warner & Co. are acting as impresarios for Mlle. Emma Sandrini, the prima ballerina of the Paris opera, who with thirty other dancers is making a tour of southern Europe with ancient dances introduced into ballets. It is quite an artistic turn.

The pupils of Mme. Nicole Ratte gave a creditable public audition at the office of "Le Journal" on May 14. A success of the evening was a new song, "Dans un Jardin Tout Fleuri" by A. Rubi, accompanied by the composer, F. Darcieux.

The Alcazar d'Ete in the Champs Elysees opened in rather showery weather for an al fresco resort to-day. This did not damp the ardor of the first-nighters, however, who warmly applauded Dranem, the French nonchalant comic; Corradini's Elephants, La Berat in luminous dances, etc. The weather in Paris is not yet quite propitious for the open-air café chantant, and the audiences are not large.

At the Apollo two debuts on 14th: "Irish-Indian Maids" and the "Globe of Love," a sort of living picture spectacle.

I referred in a recent letter to the English boxing matches in this capital which bid fair to take a big place on the bills of our variety theatres. Henri Turot, a member of the Paris municipal council, has now written to the Prefect of Police (Commissioner) demanding the immediate suppression of such vaudeville turns! His open letter, briefly translated, is in the following scathing terms:

"These exhibitions are thoroughly demoralizing, and it is disgraceful that such barbarous, repugnant sport should be allowed to acclimatize in Paris. The sight of two men bruising each other's bodies and faces can only please neurotic men and women ever craving after some new and unhealthy sensation."

In the meanwhile "Tiger" Smith and "Steve" Smith met on the 16th at the Folies Bergère; Coeuille and Bentjem, French heavyweights, at the Ferris Big Wheel (Grand Roue), and Jack Meekins and Chabrier at a sporting club (Cercle Hoche). There may be some truth in M. Turot's remarks, but how does this compare with the latest French affair of honor, translated from the dailies of the 15th: "A duel was fought early yesterday morning at the Great Wheel over a quarrel which took place a long while ago. M. de Villette at that time had fought fourteen duels, but M. Ravenez was not yet 21, so it was decided to wait until he had attained his majority. Many people arrived early on the ground, and the crowd was so great that they were turned away and took refuge in the carriages of the Ferris Wheel, from which they had a good view of the encounter. The duelists fought with great determination, and in the second round Ravenez's sword penetrated some eight inches under M. de Villette's armpit, piercing the lung. It was the veteran who was removed to a private hospital in a serious condition."

In order to return the compliment to France, in these days of the entente cordiale, Ravenez should now be offered at a big salary to appear in London.

An enterprising manager only last week had a strong sample of public opinion at his engaging Mlle. Welch to appear at his hall, where she was billed as "The Beautiful Lison." This is the woman who was associated with the naval officer, Ullmo, recently condemned to perpetual imprisonment for treason. He sold French plans, it was stated in his defence, to a foreign power in order to obtain money to satisfy the whims of his mistress. When the "artiste" in question was to come on the stage about one hundred and fifty young men, mostly students, began shouting their disapproval. The police were called in and a dozen arrested; but this did not stave off the disorder, as the entire audience then joined in the protest and the "star" attraction could not get a hearing. It may be agreeable to many to know that the police did not detain in custody a single person arrested in connection with the incident. Moreover, "The Beautiful Lison" engagement is off.

THE SEASON'S END.

Don't let them kid you, beau,
And say the season's been fine;
Or tell you they got the dough;
That doesn't go for mine.

It looked all right at the start,
And we were doing pretty well;
But we and contracts soon did part:
Since then it has been hell.

Now and again we got a job,
I wouldn't tell you where;
It made me feel like a slob:
We couldn't afford to care.

But when I'm talking to some shine,
Of the dates which made me hot;
He says, "Lost one in nine":
And I says, "That's a lot."

Pretty nerry, don't you think,
When we've been eating cracker dust?
But the queen, she's a pink:
Would stand for murder, just.

Next season, perhaps, who can tell
We may be working steady yet?
If not, then back to the hay;
There's money there I can get.

Maybe it's great to be an actor
And brag of playing vaudeville;
But I could have been a rector:
That keeps your stomach filled.

I'm not kicking; neither is honey,
Tho' it's tough to be around loose;
But we've got to get some money,
And our act's the only excuse.

Don't you think we've a good one?
On the level, tell me true:
Of course we have; hear that, hon?
We're much obliged to you.

A manager now we must see,
And tell him we are right;
He can't turn us, Holy Gee:
But supposing that he might.

If he does, and we are out,
I'll keep you, kid, from harm;
You know I'm no lazy lout:
I can still work on the farm.

"Pat Rooney's Urchins" will be another act Mr. Rooney and B. A. Rolfe will place on the market for next season under the management of Mr. Rolfe.

Rooney and Bent have played "The Busy Bell Boy" all season, and through familiarity Marion Bent forgot five lines at the Monday matinee which were left unsaid. Mr. and Mrs. Rooney close their tour this week. After looking over the Broadway shows, they will retire to Southold, L. I., for the summer.

ARTISTS' FORUM

Confine your letters to 150 words and write on one side of paper only. Anonymous communications will not be printed. Name of writer must be signed and will be held in strict confidence, if desired.

Oakland, Cal., May 16.

Editor VARIETY:

In your issue May 9, I note in the review of Libby Blondell's act, "she can probably lay claim to being the first to carry an entire quartet planted in a box."

Kindly allow me to correct that. We used a quartet in a box at the Haymarket, Chicago, week April 29, 1907, and also one Sunday night at Terrace Garden, New York, in May, 1907.

We would have continued with the quartet but for lack of immediate time.

Johnnie Le Fevre.

(Le Fevre and St. John.)

Trinidad, Colo., May 20.

Editor VARIETY:

Notice to artists playing Denver, Colo., week May 4, playing the Majestic in Denver. We stopped at the Kane Hotel and, as everybody knows, it's customary on the last day for the expressman to get your hotel trunk at night.

Well, on Sunday night the expressman went to the hotel to get my trunk and the landlord positively refused to give it.

His reason was that no baggage goes out of his hotel at night, and I had to leave without it. I got that trunk two days after.

Adolphe Poirer.

(Manager The Three Poiriers.)

Chicago, Ill., May 26.

Editor VARIETY:

If anyone knows the whereabouts of Lottie Cunningham or her husband, Ed. Lawrence, they would oblige me greatly by letting me know, as they left their child, when seven month old, in my care. He is now six and one-half years old and in the best of health.

I have lost track of them.

(Mrs.) Margaret Des Laurier,
111 So. Centre Ave., Chicago.

New York, May 23.

Editor VARIETY:

I notice in VARIETY of this date the statement that Elsie De Leon is the only female rider who has ever accomplished the feat of throwing a somersault unassisted while riding bareback. I should like to point out that this is a misapprehension. Other female riders in the United States have accomplished the feat mentioned.

Among the number are Annie Morrison (riding under the name of Annie Cook); Little Edna, of the Lemon Brothers' Show; Robinson Big Ten and Norris & Rowe and Dolly Julian, last season with the Barnum show. *William F. La Rue.*

235 West 108th Street,
New York, May 23.

Editor VARIETY:

In the case of Miss Irene Franklin, Manager Percy G. Williams made a wise move. He let the public pick its own favorite, and the Court of Last Resort speedily decided that Irene was the one

best bet. The verdict must have surprised the vaudeville magnates, who, for a long time had been grossly overpaying what they supposed were their real drawing cards. The result demonstrates one thing: although level-headed business men, the managers do not always strike it right when they attempt to diagnose the public fancy.

Therefore, it is entirely likely that more surprises would develop if entire programs were subjected to the same test. The serio-comic is an important factor in vaudeville, but she does not constitute the entire bill. I haven't a doubt but that many artists in other lines now struggling for recognition would derive a similar benefit if given the boon of a popular vote. The Irene Franklin episode is stimulating. Would it not be a good idea from the standpoint of managers, artists and audience to let the public decide for itself in other cases?

O. T. Fiske.

(Fiske and McDonough.)

MURDOCK SIGNS HENGLER SISTERS.

A contract for five years has been entered into between John J. Murdock, the Chicago vaudeville manager, and the Hengler Sisters.

Under the terms, Mr. Murdock will provide a piece for the girls to play in for the first two years, and during the third season of the engagement they will star under his management in "The Twin Detectives."

Foreign bookings made by the sisters will be disposed of to give a clear path for the fulfillment of the Murdock contract. They lately played in vaudeville out West for a spring trip, and will appear locally on the Williams circuit shortly.

DARRAS BROTHERS LOSE SUIT.

The suit brought by the Darras Brothers, foreigners, against B. F. Keith to recover the amount of two weeks' salary was decided against the act this week in the Municipal Court.

Darras Brothers came over here on a "Keith" blanket contract, calling for twenty-five weeks. They were engaged by H. H. Feiber. During the course of the engagement they were asked to "lay off" two weeks on the agreement that that time should be added to the contract. This proposition was accepted, but afterward declined upon the advice of their attorney, M. Strassman, it is said.

The action was commenced when a demand for two weeks' salary was ignored. No written opinion was handed down.

HOGAN RETURNS TO TOWN.

Ernest Hogan returned to the city on Wednesday. His mother came on from Louisville to meet him.

It was reported the colored comedian looked very well. He has been confined in a Massachusetts sanitarium the greater part of the season.

Hogan and his mother left for a New Jersey summer resort.

PRESENTATION TO IRENE FRANKLIN.

The event of the evening on Monday last at the Colonial was the presentation to Irene Franklin (Franklin and Green) on behalf of Percy G. Williams of a diamond studded gold charm in the form of a book to commemorate Miss Franklin's title as the most popular artiste who has ever played the Williams houses. This was decided in the recent "Popularity Contest" held by Mr. Williams.

Stuart Barnes presented Miss Franklin with the token, and the popular young woman responded with some embarrassment.

The winning of the contest by Miss Franklin, which came as a great surprise to managers, herself and her admirers, has already ensured booking for Franklin and Green for next season at nearly treble the amount of salary they are now receiving under this season's contract.

ENTERPRISE.

The spectacle of a motor car speeding up Broadway with thirty or more occupants seated about a baby grand piano elicited no little amount of interest on Saturday afternoon. The machine was conveying four quartets and a dozen more vocalists out to American League Baseball grounds at the expense of the Jerome H. Remick exchequer. They went there to sing and thus make the name of Remick prominent.

The quartets were the Big City Quartet, the Yorke Comedy Four, "The" Quartet and the Long Acre Quartet. Lou Hirsch, Walter White, Sam Collins, Charles Orr, Walter McPherson, C. H. Tomes and Ed Ford added their voices to this array.

George Botsford, the composer, acted as musical conductor.

ACROBAT STRANDED.

Boston, May 27.

The Picquays, acrobats, and John McCarron, stage manager at Keith's here, got busy last week when George Jackson, an Austrian acrobat, was found to be stranded here, unable to reach his native land.

Johnson could speak little English. It was learned that he had been given a sum of money by the White Rats in New York, sufficient to take him there, but a steamship agent had euchred him out of it, and arranged that he should go on a cattle ship, feeding fifty head of cattle to pay for his passage.

The boys raised \$22 for him by taking up a collection among the artists.

READING LEE'S LAST PIECE.

The last sketch written by the late Kenneth Lee, who was the author of "Billy's Tombstones," is now being read by Edgar Allen. Mr. Allen has been the booking representative for Weber & Rush in the United Booking Offices the past season, with the exception of a few weeks he played in vaudeville.

The Lee piece is named "The Angry Lady from Boston," and if it is accepted by Mr. Allen, he will again take to the vaudeville stage with it.

Ed S. Keller will make the production and book Mr. Allen.

OBITUARY.

The whole theatrical profession has been in mourning this week for Peter F. Dailey, the comedian, who died of pneumonia and grippe in Chicago last Saturday.

Dailey was playing with the Joe Weber Company in Chicago. One of his first professional engagements was in the variety show at Fox's Americap Theatre, Chestnut Street, Philadelphia. On this occasion he and Jim Hoey (a brother of "Bill" Hoey and not "Old Hoss," as has been stated) took the place on the bill left vacant by the retirement of McNish and Clark. Jim Hoey is still alive, and at last account was running a small wagon show on Long Island. The act at that time was a song and dance specialty. Previously Dailey worked as a member of Dailey and Morris, who appeared in the Globe Theatre, Broadway and Waverly Place (under the management of Bob Butler). But Dailey's prominent connection was with the Big American Four—Joe Pettin-gill (now manager of Gus Hill's "McFadden's Flats"), Peter Gale (now dead), Dailey and Hoey. When Dailey retired from the Four, Nat Haines replaced him, and when the act broke up Haines and Pettin-gill worked as a team.

One of Dailey's early intimates was Tom Ward, at present in New England with a comedy act. Both Ward and Dailey were about the same size, and were nearly always seen together.

George Balno, of Balno and Shaw, died Monday morning in a New York hospital from injuries received ten days ago in his dressing room at the Hippodrome. He was examining a patent cap used for slap-stick explosions when the charge ignited and a piece of flying metal cut him in the neck. Blood poison developed, and after ten days of suffering he died. The team was playing in the Hippodrome circus when the accident happened. They had a travesty animal act.

Balno was identified with the act for several years. He came to this country from the other side with a comedy acrobatic troupe.

Chicago, May 27.

David Henderson, known as "the father of extravaganza" in this country, died here early Wednesday morning. Mr. Henderson built the Chicago Opera House, and in his zenith as a theatrical manager was famous all over the world.

Elias Witt, father of Max S. Witt, died Monday evening in his New York home, 239 West 134th Street, after a short illness.

MISS BELFORT'S GOLD MINES.

Before leaving for Europe May Belfort, the English singer, will visit her gold mines in California.

There are a number of mines belonging to Miss Belfort located about 100 miles from Los Angeles. They are known as "The Nevada Group."

CHICAGO FILM NOTES.

By Frank Wiesberg.

VARIETY'S Chicago Office,
Chicago Opera House Block,
Chicago, May 27.

The Theatorium, Galveston, Tex., is exhibiting a series of moving pictures, showing the Presidential possibilities, taken from life.

W. O. Meyers, of Indianapolis, has bought the Electric Theatre at Frankfort, Ind., from Mrs. K. Kilpatrick and W. O. Boggs.

The Broadway, Nevada City, has opened with moving pictures.

Campbell and Patchell will give moving picture shows under canvas in northern Michigan during the summer.

The Olympic, Topeka, Kans., opened with pictures under the joint management of Mrs. Ronne of Madison, Ind., and Mrs. Shaw of Chicago.

Robert Lueck will operate a moving picture show in a tent at Ft. Atkinson, Wis., this summer.

A new moving picture place will soon be opened at Norfolk, Va.

A penny moving picture theatre opened on Fifth Street, Cincinnati, last week. Nolan & Dolle are the promoters. The place is located in the center of the business district.

The Avenue Theatre, Louisville, is now running moving picture shows, and if the test is successful the house will be open all summer.

"Wonderland" Park, Milwaukee, opens May 30, enlarged and beautiful. Herman Fehr is the principal stockholder. J. A. Higler and Frank Trotman are concerned in the management.

The Royal Theatre Company, Norfolk, Va., has incorporated, capital \$6,000, to operate moving picture shows.

Rock Falls, Ill., has a moving picture theatre. It is in the Tofte building.

R. Steinmeyer is building a picture theatre at St. Louis, occupying the premises at 3507-9 South Broadway.

The Kahn Amusement Company, Richmond, Va., has incorporated. Capital \$1,000.

The Theatre Film Service Company, with headquarters in Chicago, opened a branch at Little Rock, Ark. J. E. Willis is in charge. The senior member of the concern is Fred Aiken, vice-president of the Film Service Association.

Moving pictures will be the entertainment in the new theatre to be established at "White City," Louisville, this summer.

The Auditorium, Wheeling, W. Va., is open with vaudeville and pictures, under the management of Fred Duke.

R. E. Carson has opened a new moving picture establishment at Greenwich, S. C. It is known as the "Lyric."

A new moving picture and vaudeville theatre will be operated in the Tyler Building, Louisville, Ky., by Richard Bakrow, S. P. Jones and J. M. Sharp.

A new moving picture theatre and arcade opened at Gary, Ind., is operated by the Lyric Amusement Company.

Moving pictures are given at the Duval, Jacksonville, Fla.

A new Nickelodeon opened at Wyandotte, Mich. It is called the Star.

Lyman Howe is exhibiting motion pictures in the Masonic Theatre, Louisville.

FIRST IN; BIG PROFITS.

By a shrewd stroke of business George Aiken, railroad contractor for the John Robinson Shows, has turned many desirable dollars into "the Governor's" coffers this season. The Robinson show is playing a string of stands along the Louisville & Nashville Railroad, which have not seen a circus in five years.

The L. & N. refused for that length of time to haul circus trains, and no contracts were signed for the territory. A change of policy last fall was taken advantage of by Contractor Aiken and his contract was "No. 1." This contract keeps the other shows off the road for a stated period.

In Knoxville, Tenn., the show gave three performances in one day to accommodate the demand for admittance, and is said to have taken out \$12,000. Two afternoon shows were also given in London, Ky. The outfit has experienced half a dozen turnarounds.

The Southern Railroad has also barred circus traffic until this year, and the Robinson show will be the first to travel over its lines in seven years.

NEW TENT SHOW.

Buffalo, May 27.

"The Fall of Pompeii" (National Amusement Company directors; F. F. Hartzell, manager) starts from this city and opens at Toronto June 15; Montreal and Buffalo to follow, then Pennsylvania and the West.

A four-car show; sixty people; ballet of 30; steam caliope and military band of 20 pieces, with Pain fireworks. The seating capacity will be 10,000. All new tents.

PARADE OR NO LICENSE.

Watertown, N. Y., May 27.

The City Clerk has informed the Barnum-Bailey circus that unless a parade is guaranteed when the circus shows here the license will be run up to an unheard-of figure. With parade the city will charge the circus management \$110 for the license.

The merchants of the town insisted upon this course being taken, claiming that the parade would attract thousands who would not otherwise come into the city. No answer has yet been received from the circus people.

CIRCUS NEWS.

GUESSING ABOUT HIPPODROME.

With the season's close at the Hippodrome come guesses as to its future next season and thereafter.

The guessers have revived the old rumor about Ringling Brothers coming into the possession of it through the friendship existing between John Ringling and Max Anderson, the latter an owner in the Shubert-Anderson Company, the corporation formed to manage the big place, and which leased it from the Hippodrome Company.

There are three interested parties to this lease, it is said, the Shuberts, Mr. Anderson and the Hippodrome Company, each having contributed \$50,000 towards the capital stock of \$150,000.

The rumor factory has been working night and day on the Hippodrome all season, and there are a thousand reports, more or less, about its past and future.

NO INTERMEDIATE PRICE.

The Buffalo Bill show played to big business in Washington last week. They had a turnaway Monday night.

The price schedule prevailing with the Wild West exhibition has been slightly changed. The 75-cent tariff has been eliminated, there being only 50 cents and \$1 seats.

RAIN BOTHERING RINGLINGS.

It was daylight before the Ringling show got in motion out of Easton, Pa., Saturday morning. Heavy weather had softened the lot up a good deal, and there was delay in handling a wet canvas.

In Plainfield, N. J., a few days before, the afternoon show was not given until 3 o'clock. Business was indifferent in Plainfield.

MAY CHANGE WINTER QUARTERS.

Reports have been current for several weeks that the Ringling Brothers contemplated a change of winter quarters for their circus properties. One story had it that hereafter the Barnum & Bailey outfit would winter in Baraboo, while the Ringling Brothers' own show would be sent to Bridgeport between seasons.

Now comes the seemingly true tale that the Wisconsin circus magnates have secured a large plot of ground in the outlying section of Philadelphia, and will use it to store their circuses.

There are remaining a large number of leases on the Bridgeport quarters which were assumed by the Ringlings when they took possession of the Barnum corporation. These leases will keep one or the other of the shows in Bridgeport for one winter to come at least.

CIRCUS ACTS AT BRIGHTON.

The Flying Banvards, Hardy, the high wire walker, and a big troupe of Arabs will form a group of circus attractions in Pain's exhibition of fireworks at Brighton Beach the coming summer. The show opens June 15. Attractions booked by J. Harry Allen.

"FLYING HORSE" DIDN'T.

Some circus has just missed a "flying horse." The latter part of last week at the Hippodrome a dress rehearsal was called to witness the newest aerial sensation, "The Flying Horse."

The act is reported to have been under the guidance of Frank Melville, the equestrian director.

When all were assembled, the property men and attendants, about forty in all, of the Hip were sent to man the ropes or wires. The idea was after the wire "strong" acts, and may have been suggested by the "Balloon Horse," "Onaip" or even a "flying ballet."

A beautiful white horse was placed in position; the men pulled on the ropes; the orchestra played "The Merry Widow" waltz, but the horse, expected to ascend for graceful gyrations in the air, did not move, breaking up the performance.

CONEY'S CIRCUS OPENING.

A big six-pole top has been raised on the site to be given over this summer to the Coney Island Hippodrome in that resort and the show will open to-morrow (Saturday). A big show is promised, including a band of Indians for "Wild West" features, Josie Ashton, principal rider, and the Casting Dunbars. The Nelson family of acrobats is the circus feature. They have never shown in the metropolitan district.

William Ducrow, last season equestrian director for the Barnum-Bailey show, has the same position with the Coney Island venture. Bode Brothers, of Cincinnati, and Moerlein, the brewer, are promoting the venture. Johnnie Robinson, son of the Cincinnati showman, is helping get the "Hip" in running order. He will stay here a couple of weeks at least.

QUEEN AND CRESCENT ENLARGING.

The Queen & Crescent Shows, playing in the East under the management of France Reed, will be enlarged by the addition of several new acts shortly. An offer has been made to Dolly Julian and Fred Leggett, who closed last Saturday at the Hippodrome.

The Queen & Crescent carries a good deal of the equipment which last season belonged to the Hargreaves outfit. Frank Longbotham, formerly agent for the Pabilones Show in Mexico, is with it.

WARNS AGAINST "CROOKS."

Johnstown, Pa., May 27.

Buffalo Bill's arrived on the afternoon of May 24 from Lancaster in good shape. Business Monday was immense, and the show pleased every one. Weather perfect.

The management issued a warning to the public to be on the lookout for "crooks," as there were a number in their wake and had played havoc in Lancaster. Three were arrested by the local police Monday night in the railroad yards.

The Carroll Troupe, premier "Risley" act, closed with the Ringling show last week. They opened with the show in Chicago.

Circuses are requested not to extend courtesy to any of VARIETY'S correspondents for more than two seats.

"THE LIMIT" IN MAMMOTH MOVING PICTURE PLACE

George Kleine, George Lederer and Henry Lee Have Secured the Auditorium, Chicago, and Will Produce Big Spectacular Effects.

Everything is in readiness for the commencement in Chicago Sunday of a unique experiment. George Kleine, the big American importer of foreign independent films, George Lederer and Henry Lee, the impersonator, have entered into a partnership to give a novel moving picture show in the Auditorium, Chicago, the big show house which played "Advanced Vaudeville" for a time last season.

When the subjects thrown upon the white screen by the projecting machine call for it, a big company of actors and supernumeraries will be stationed behind to work effects. For example, when a mob scene is shown a carefully rehearsed crowd of 'supers' will be present to make the appropriate noises. When singers are required they will be provided and a choir will be on hand to discourse incidental music when the film gives opportunity for such an effect.

The idea involved in the "talking pictures" which have so recently established themselves widely in the important picture houses, here reaches an elaboration which is described as "the limit."

Mr. Lee will have charge of the practical end of the stage management together with George Lederer, while Mr. Kleine will direct the film supply department.

Chicago is even more generously supplied with picture shows than is New York, but the promoters of this newest enterprise have calculated that with the immense seating capacity of the Auditorium (4,000) they can do an enormous gross weekly business, large enough to warrant the expenditure of large sums on the entertainment.

In addition to the pictures the shows will offer vaudeville and musical features.

PICTURES IN FRENCH COURTS.

Paris, May 18.

The heirs of Gounod, composer, and Barbier and Carre, librettists, are seeking to recover damages in the courts from M. Kaiser, manager of a moving picture show where a cinematographic version of "Faust" was given recently. The pictures showed scenes from the opera while a choir rendered parts of the score. The courts will be called upon to decide whether this constitutes a "theatrical performance" in a legal sense and whether such a performance was a violation of the rights of the owners of the opera.

The claim is based upon a French law passed in 1791, almost a century before moving pictures came into use, but the complainants declare that the statute can be interpreted to cover moving picture exhibitions.

MAMMOTH THEATRE CHANGES.

Paris, May 18.

The Chatelet Theatre, one of the largest amusement places in Paris, has re-

verted to the moving picture policy for the summer, giving up for the time its mammoth productions. Some of the spectacular plays given at the Chatelet had two hundred "supers" on the stage at one time. Two shows will be given daily.

It has been found that moving pictures make the only profitable entertainment in the huge Paris hippodrome.

VANDERBILT A FILM SUBJECT.

London, May 20.

London is much interested just now in a revival of coaching glories. Alfred G. Vanderbilt, the American whip, is driving the "Venture" daily from London to Brighton.

The first run of the coach was made the subject of a moving picture reel, shown at the Brighton Alhambra. Mr. Vanderbilt gave a box party at this house. The artists on the bill wore favors of red and white, the Vanderbilt coaching colors.

A MODEST ADVERTISER.

In "Everybody's Magazine" for June, Carl Laemmle, the Chicago film renter, carries an advertisement in which he offers to sell a moving picture outfit for \$155 upward, and says it is one of the best money-making opportunities of the age.

Mr. Laemmle states he made \$15,000 in one year at his moving picture hall on Milwaukee avenue, Chicago, "and that was only a side issue of my business," he adds; also modestly saying in the "ad." "I am recognized nationally as leader in my line."

JUDGE DISMISSES PICTURE CASE.

On the same day last week (Thursday) the summons against the Union Square theatre for having given a moving picture exhibition the previous Sunday was dismissed, Judge Walsh in the First District Police Court discharged William Rosenthal on a complaint based upon similar grounds, preferred by Policeman Andrew W. McDonald.

Judge Walsh said that the precedent set in these actions by the Supreme Court in the cases cited left him no discretion but to dismiss.

BIG HOUSE FOR REED ALBEE.

During the early part of next season there will be a large elaborate moving picture theatre built somewhere in New England or New York State, and Reed Albee, son of E. F. Albee, general manager of the United Booking Offices, will be in charge.

This house is considered by those who claim to be in the know as the commencement of a large circuit of picture places of which young Mr. Albee will be the head. He managed the Union Square until it was converted from a policy of vaudeville to one of pictures.

EDISON LICENSEES ALL SUED.

Papers were served upon George K. Spoor, of the Essanay Manufacturing Company and upon the Selig Polyscope Company in Chicago early this week in suits instituted by the American Mutoscope and Biograph Company of New York, alleging infringements of the "Latham Loop" patents owned by the latter concern.

These actions are identical with those brought in the New York courts last week against the Kalem and Vitagraph companies. The complaints recite that the defendant companies are making use of the "loop" device in connection with the cameras by which they manufacture their negatives.

Five Edison licensees are now involved in similar suits, Edison Manufacturing Company, Kalem Company, Vitagraph Company, Essanay Company and Selig Polyscope. The Edison suit was brought some months ago and will be argued in the United States Circuit Court in New Jersey shortly.

At the same time the actions were brought against the Chicago manufacturers, suit was also entered against Jones, Schaeffer & Linick, one of the largest firms of exhibitors in Chicago. This suit, which corresponds to the action started in New York against the William Fox Company, exhibitors, is brought under "loop and shutter" patents held by the Biograph Company, and covering a "shutter" device, which it is claimed is used without authority upon thousands of projecting machines in this country. It is expected that a large number of these suits will be brought.

The suit recently reported against Wm. Fox, a New York exhibitor, is being brought by the Jenkins-Armat Company, of Washington, on their shuttle patent, which has been sustained by U. S. Judge Hazen. The latter concern is now closely allied with the Biograph Company.

Late Wednesday S. Lubin, of Philadelphia, was served with papers in a suit under the Biograph's "Latham loop" patents. All the Edison licensees, with the exception of Pathe Freres and George Melies, both foreigners, are now defendants in Biograph patent suits, as well as the Edison Manufacturing Company itself.

EASTMAN SERVES NOTICE.

Several of the minor unattached makers of moving picture films such as Schneider and the Cameraphone have received notice from the Eastman Company that they will be unable to get raw material ("blank stock") in the future. This ruling, of course, does not affect the Biograph Company.

The result of such a move will probably be to drive the makers denied service by Eastman under the banner of the Biograph Company.

MORE VAUDEVILLE IN PICTURE HOUSES.

The Briceall Brothers, operating half a dozen moving picture theatres in and about New York, have entered into an arrangement with the Actors' Union, by which the New York local of that organization will furnish about a score of vaudeville turns weekly.

REVIEWS

Gotch-Hackenschmidt Wrestling Match. 15 Mins.; Bijou.

The first exhibition of the Frank Gotch-George Hackenschmidt catch-as-catch-can wrestling match for the championship of the world, which occurred at Chicago recently, was shown in this city on Monday at the Bijou Theatre. The series belongs to W. W. Wittig from the title plate. The pictures run about 1,100 feet, and there is another reel of the match made by Wittig also of 2,300 feet. The shorter run seen this week follows the movements of the men clearly, and while, as in all wrestling matches, the picture suffers for lack of action at times, to men and boys the interest is at all time buoyed up in expectation. The views are distinct, the slightest movement of either contestant being easily caught. *Sime.*

"Peck's Bad Boy." 18 Mins.

Chicago.

Nearly all the principal characters found in the book or play are reviewed in the humorous incidents, which are keenly depicted and effectively arranged. The "bad boy," the "Dutch" grocer, in fact, all the personages who figured in the mischievous pranks are shown, and all sorts of ridiculous situations pile up in quick succession, extracting laughter. One of the funniest incidents is the half-sawed staircase, and the sudden departure of the guests down the slippery stairs. The Essanay Co. is responsible for the film. The comedy is good with plenty of action.

Frank Wiesberg.

MORE ELECTROGRAPH SHOWS.

The Electrograph Company has taken over Miner's Empire Theatre, Newark, N. J., and Poli's, Meriden, Conn., for pictures and vaudeville. J. Bernstein, of that concern, has established booking headquarters in the offices of the New York Vaudeville Contracting Company, and is supervising the engagement of acts for the Electrograph string which now numbers twelve. Four acts go to a bill changed twice weekly.

BRIGHTON'S "TALKING" PICTURES.

In the enclosure where Col. Ferrari's Animals exhibited at Brighton Beach will be "talking" moving pictures this season. Hart & Farrell have the concession.

COMPLAIN OF BAD SERVICE.

Out-of-town picture show managers visiting New York almost without exception complain of the lax methods prevailing in the delivery of reels to them by rental exchanges.

In one case all arrangements were made to start a picture show in a house in Pennsylvania previously given over to playing combinations. When opening time came on Monday there were no pictures on hand. The New York exchange was called up on the telephone and the excuse for their failure to make delivery was merely that the reels were not yet ready.

There is likewise much complaint on the score of scratched and damaged films.

PARKS AND FAIRS

Ninaweb Park, Louisville, opened last week.

The Airdome, Lebanon, Ind., opened last week.

Lakewood Park, Durham, N. C., opened May 25.

Elliott Park, Gadsden, Ala., is now in full swing.

Germania Park, Indianapolis, opened on Sunday last.

"Fairyland" Park, Memphis, has been destroyed by fire.

Electric Park, Montgomery, Ala., opened on Saturday last.

New Riverside Park, Aurora, Ill., opens on Decoration Day.

Reeves Park, Findlay, O., will not open until the early part of June.

Forest Park, the only outdoor resort in Pine Bluff, Ark., opened last week.

Tuscora Park, Canal Dover, O., started its season on a large scale this month.

A large crowd attended the opening of Casino Park, Huntsville, Ala., last week.

Highland Park, Freeport, Ill., opened May 28. L. W. Matthews is the manager.

Ramona Park, Grand Rapids, is now open. The principal feature is vaudeville.

E. F. Winnett is manager of the new amusement park, the "Westside," at Muncie, Ind.

The Airdome, Hot Springs, Ark., is now playing attractions furnished by North Brothers.

A new Airdome at Boise, Idaho, opened week before last under the management of Mrs. Evans.

Beechwood Park, Ashland, Ky., has been renamed "White City" and considerably improved.

Logansport, Ind., will have a "White City," according to Chas. Krauss and Harry Haskell.

Waverly Park, Lansing, Mich., will be formally opened on Decoration Day. John S. Wilson is the manager.

Chas. R. Matthews and J. R. Smith opened an Airdome at Hampton Park, Charleston, S. C., this week.

I. H. Butterfield was chosen president of the Michigan Association of Fairs at a recent meeting held in Detroit.

The sixth annual Kentucky State Fair will be held in Louisville Sept. 14-19. J. W. Newman is the secretary.

The Council at Glenwood, Minn., has given permit to E. R. Bailey to operate an amusement park in that town.

Vaudeville and pictures are given in the "Airdome" at St. Joseph, Mo., in connection with North Bros.' stock shows.

The Riverview Park Company, incorporated in Michigan, owns Riverview Park, Detroit, which opened last week.

A stock company has been organized at Anderson, Ind., for the purpose of erecting amusement devices at Mounds Park.

The White City Amusement Company, Indianapolis, has incorporated for \$300,000. The company operates "White City."

The Montrose (Colo.) Fire Department will hold a street fair from July 4 to 11, inclusive, and attractions are being sought.

The Airdome Theatre, Oelwein, Iowa, opened last week with vaudeville, under the management of A. Fleming and T. J. Denson.

Work of construction on the new Airdome, which Orin Stair and A. J. Gilligham are building at Grand Rapids, is under way, and will be ready some time in June.

Wonderland Theatrical Company, Bluefield, W. Va., has incorporated. Capital \$5,000. Incorporators: J. Bogden, C. D. Hatcher, N. O. Hawkins, G. C. Goodwin, O. A. Ogden.

The opening of Electric Park, Muscatine, Ia., occurred May 17. The Citizens' Railway and Light Company of that city owns the park.

Ridge Point, considered a picturesque amusement resort on the line of the Green Bay (Wis.) Traction Company, opened a week ago Wednesday.

The Bayside Amusement Company recently incorporated at San Diego, Cal. Incorporators: J. Feichtner, N. Modden, V. Wilkinson and George Sanier.

All the Denver Parks open on Decoration Day. There is quite some warfare on in Colorado's capital city for billing space by the respective managements.

The Maple Grove Park Company, Decatur, Ind., has incorporated for \$10,000 to operate an amusement park. F. W. Shelton and C. McConnell are the incorporators.

Dare Devil Schreyer has been booked as one of the big attractions in a \$8,000 show for the Brockton Fair, week of September 28. The contracts bear the figures \$1,000 as the weekly salary.

Celoron Park, just outside of Jamestown, N. Y., opened May 24. The vaudeville theatre, under the management of James J. Waters, manager of the Sanuels Opera House, Jamestown, will play five acts.

Margaret C. Goodman is to be press representative for the Bijou Theatre and Riverside Park and Casino, Saginaw, Mich. The Casino will open June 7, under new management, with many improvements.

Ed Mueller's Paragon Orchestra of Newark, N. J., opens its sixth season at Electric Park June 1. Mr. Mueller goes back to Waldman's in September for his eleventh season at that house. He also has charge of the band in Hillside Park, near Newark.

"Luna" Park, Pittsburg, opened under its new management on Thursday. The Four Bards, Four Londons, Ella Richards, Griff Brothers and Origrino's Band were the free attractions booked for the summer place by Arthur Hopkins. There is no other vaudeville on the grounds.

Chicago, May 27. "Jim" O'Leary, known as "King of Gamblers," has purchased Luna Park from its stockholders and will conduct it this summer as a speculation. O'Leary was legally involved in the stock of the park last season, but declined to divulge his intention of buying all the shares of the stockholders.

"Luna" Park, Johnstown, Pa., opens May 30. Ed. R. Hutchinson, of Elmira, N. Y., will on that day make two balloon ascensions. In the theatre, the Chester Bishop Stock Co. will open for the summer in "Knobs o' Tennessee." The bill will change twice weekly. The stage has been enlarged to over twice its former size, and new scenery is being built.

A complaint has been lodged with the Police Commissioner of New York against the issuance of a permit for a summer garden on 110th Street between Fifth and Lenox Avenues. The promoters of the enterprise presented a petition to the Commissioner signed by over 100 nearby residents requesting that the license be issued. The opposition arises from the Harlem Property Owners' Association and several other societies.

Knabenshue and two assistants had a narrow escape last week while attempting a flight in Knabenshue's air-ship at Toledo. While at a height of 1,000 feet something went wrong, and the ship rapidly descended, alighting upon a fence surrounding a ball field, where a game was being played. The spectators and the players saved the men from injury, but the framework was broken by striking the fence. Knabenshue expects shortly to try for the 102-mile sail from Toledo to Cleveland.

West End Park, New Orleans, may undergo another change in its policy of management before long. With the commencement of this season, the former booking arrangement existing between the park and the Western Vaudeville Association, Chicago, was discontinued by a new president who thought to economize both in this arrangement and in the open air acts formerly given as the free attraction. With the opening of the resort,

however, the New Orleans papers commenced to say things, and this disturbed the equanimity of the governing board, which is reported to again be making overtures to W. V. A. for relief.

London, May 16.

The Franco-British Exhibition opened in a deluge of rain on Thursday. None of the exhibits were complete and few of the shows in working order. The show covers about the same ground space as the last Paris Exhibition, less than Chicago in '93. There are few side shows, and the only one ready on Thursday, an improved scenic railway, did \$2,000 on the day. One hundred and twenty-three thousand people passed the gates, including the Prince and Princess of Wales, who declared the show open. The big attraction will be the Olympian Games in the finest field I have ever seen for the purpose, surrounded by a stadium capable of seating 60,000 people. But the mud on Thursday—O, Lor'!

More attractive than ever Electric Park, Newark, N. J., opened its fifth season last Saturday afternoon. During the past three months many features have been added to this popular resort overlooking Newark. The dancing pavilion, now the largest in the State, has been transformed by Japanese artists and decorators into a scene from Tokio. Thousands of incandescent lamps illuminate the numerous imported articles of decoration forming a great dome above the spacious dancing floor. Along "The Great White Way" the "House of Lemons" is the newest fun provoker and "The Ice Cave" are added attractions as are the "Old Mill," Ferris Wheel, Toboggan Eight, Air Ship and ten other amusement devices. At the Rustic Theatre a first-class vaudeville show is given twice daily with a free open-air circus. Powerful machinery has been installed and new inventions by Manager Dunlap will produce an illusion nightly at the electric fountain. Several young women have been actively rehearsed for living pictures behind the colored sprays of water.

Billy (Single) Clifford returned to town Tuesday after spending two weeks in elegant idleness at Atlantic City. Billy thinks so well of the resort he will return for another week during July, when it will be work and not play. Mr. Clifford, Al Fields and Jules Von Tilzer laughed at a joke on the Boardwalk last Sunday. Pat Reilly came up from South Atlantic in his automobile to find out what caused the deafening noise.

The elder Camille of the Camille Trio, while at West Lynn, Mass., last week purchased a motor boat for \$1,600. As an engine was being placed in position in the boat, it fell on Camille, causing an injury requiring four stitches. The Camille Trio plays Hammett's Roof next week, and Camille will be on deck. At the time of the accident a German acquaintance of Camille's, residing in New York, was with him. This German liked Lynn and everything in it, so upon returning to this city he informed his wife of the seriousness of Camille's accident, running up the stitches from four to eleven, whereupon his wife gave permission for him to return to Lynn to care for Camille, which he did.

NEW ACTS NEXT WEEK

Initial Presentation, First Appearance or Reappearance in New York City.

Alexia, Hammerstein's.
Williams and Walker, Colonial.
George S. Melvin, Colonial.
Emma Janvier, Fifth Avenue.
R. C. Herz, Fifth Avenue.

Beatrice Morgan and Company, 125th Street.

4 Flood Brothers, 125th Street.
John P. Wade and Company (New Act), Pastor's.
Smith and Walton, Pastor's.
The Cleodora Trio, Pastor's.

Meyer Harris and Company.
"A Touch of East Side Life."
15 Mins.; Full Stage (Special Interior Set).
Pastor's.

The title describes the offering accurately. The characters are more than photographically exact. They get into the spirit of the types they represent rather than showing the mere external marks. The essence of skillful character acting is in the work of Harris and his support, although he shows symptoms of Alex Carr mimicry. If the aim is to reproduce the atmosphere of an East Side New York tenement, the little cast and the author, Stanley Murphy, have succeeded admirably. But to deliver the fine points of their achievement they need a wholly sympathetic audience. Whether vaudeville is able to give them this remains a question. One of the things that won for Alex Carr his tremendous vogue was the bits of stage trickery that occurred in the sketch. That's what the final scene in "The End of the World" amounted to. There is no trickery about "A Touch of East Side Life." It's a living incident in the workaday life of the Ghetto, presented without stage effects or fakery. It's a powerful picture, worked out with care and detail. Abraham Hymovitz is such a father as can be seen by the hundreds in the Ghetto. His two sons have run away to become actors. A telegram brings news that Siggy, the younger son, is stranded in New Haven. Rebecca Hymovitz, the mother, in spite of the father's half-hearted remonstrances, raises the money to bring him home. He enters the home in fear and trembling, a pathetic picture of returning prodigal. Abraham is upbraiding the youngster for his evidences of worthlessness, with a curious mingling of austerity and suppressed tenderness, when a telegram from the other son, who has assumed the name of Mike O'Brien, announces that he has made a great hit and fame and fortune are his. An order for \$200,000 accompanies the cheering news, and Abraham's estimate of the stage as a business proposition being thus reversed, little Siggy is invited to demonstrate his ability. This gives opportunity for a song which forms the finish. Margaret Rosa, as the patient, tender mother toiling cheerfully in the sweatshop, might have been picked up from a real Grand Street tenement. She looked the part to the life and played with startling realism. *Rush.*

Ryan and White have been contracted for through the United during the summer and all of next season.

NEW ACTS OF THE WEEK

Onaip.
Illusion.
12 Mins.; Full Stage.
Fifth Avenue.

This is the first week in vaudeville for Onaip, although the act played at the Hippodrome. Onaip secures a big credit mark right off the reel. It is purely an illusion and is extremely well presented without a word of explanation. There are eight men employed. Six are merely supers who look anything but the Hindoos they are supposed to represent. A full stage is employed with a special back drop. An ordinary upright piano is drawn in on a long, low cart. The piano is placed in the centre of the stage about four feet from the back drop. Between the drop and the piano is a platform about five feet high and not quite the width of the piano. The piano player is seated at the piano blindfolded. He plays while the hypnotist from the platform makes passes as the piano slowly rises, the player going with it, the stool remaining on the stage. The piano rises about a foot clear of the platform and the platform and stairs are removed, the piano and player then make several horizontal revolutions. The platform and stairs are replaced after a large loop has been passed over the whole and the piano and player are slowly lowered to the ground. The act closed the show at the Fifth Avenue Tuesday night and not a person left until the act had finished, which would seem easily to indicate that the illusion holds more than sufficient interest to pass the vaudeville muster. *Dash.*

Jack Mason's "3-4-1" (4).
Singing and Dancing.
17 Mins.; One.
Alhambra.

The arrangement upon which Mr. Mason hangs three songs and an incidental dance or two could scarcely be called a "situation." It is rather a circumstance. Whatever you call it, however, doesn't make any difference. It serves its purpose which is to introduce certain talk, the songs and a dance or two by a decidedly spruce and natty quartet. "Jack Mason's '3-4-1' with Grace Gardner" is the way the program describes the number. Miss Gardner is an important factor. She makes a very pretty, animated soubrette and sings in a sweet, high voice. Ned Norton and Ted Sullivan are the other two. They wear very smart clothes and sing and talk from time to time. Norton plays a stupid Englishman fairly well, although at times forgetting his English accent. Mr. Mason has a polite comedy part as the "wise one" who wins the heiress milliner from the other two. Also he sings and dances. The turn pleased the Alhambra audience, and will do nicely in a light way. *Rush.*

Ed F. Reynard, the ventriloquist, closed his season at Keith's, Philadelphia, last Saturday. On Thursday of this week, Mr. Reynard started for Buffalo in his automobile. Mrs. Reynard has fully recovered from her recent illness, having gained twenty-five pounds while taking the rest cure. Her physician advised against taking the trip, and Mr. Reynard was accompanied by a couple of friends.

OUT OF TOWN.

Howard and North.
18 Mins.; Two.
"The Wellington Post Office."
Keith's, Boston.

It's dangerous to follow an established success with an act that is its sequel, but Howard and North have chosen wisely. It shows the "rube" who has returned to Wellington after the scene at the theatre. He has married and the wife and baby are seen. The big fellow, turned bookmaker, returns, expecting to marry his sweetheart to find that it is she who has married the "rube." The act is full of comedy and well written. *Ernest L. Waitt.*

Jules Ruby is still an agent.

The National Theatre at Havana, Cuba, is playing vaudeville.

Eddie Darling had his hair combed by a barber on Monday.

Al Mayer keeps the electric light in his "office" burning all day.

Willie Hammerstein watched two acts at his house last Monday matinee.

A man in Chicago named "Surefire" has declined an offer to appear in vaudeville.

The space left for the agents at the United Offices isn't wide enough for "Bill" Lykens.

E. F. Albee was detected with a smile this week. Upon discovery, Mr. Albee swallowed it.

Ten small boys walked in "Luna" Park, Coney Island, last Sunday without the gate-man seeing them. Now Pat Casey uses a private entrance.

Bob Manchester left New York this week for Painesville, O., for his annual summer vacation in his home town. He will return in July.

Clark, Bergman and Mahoney have separated. Miss Clark and Mr. Bergman will continue, while Mr. Mahoney will make up a new act with his wife.

Gus Edwards' "School Boys and Girls" have finished a seven months' tour on the Orpheum Circuit and open Monday at William's Orpheum, Brooklyn.

Charles K. Harris attended the opening of "Stubborn Cinderella" at Minneapolis last Monday. It is a musical comedy, and Minnesota metropolis. Harris publishes the music.

The following acts have been signed by Gus Hill for next season: Piroscoff's Family, Welch and Maitland, Harry Emerson, O'Rourke and La Belle Marie, Susie Fischer, 8 English Roses, Billy Hart, Tom Potter Dunn, Speck Brothers, Lottie West Symonds, Joe Pettingill.

WELL FILLED TOWN.

Watertown, N. Y., May 28.

The Antique, a new moving picture place, will open here May 30. It will make the fifth picture show in the city.

Besides the five picture places, Watertown is supporting (perhaps) a stock company, and the opera house is running as well. The total population is 30,000.

There are agents who are at their places of business earlier than formerly of late. That may be a trifle involved, but the name of the agent is mixed in somewhere.

Rene Aubrey is at the Hotel Wendell, Pittsfield, Mass., of which Luke J. Minahan is the proprietor. Miss Audrey has been in the Berkshire Hills for the past two months, suffering from nervous prostration. She was last connected with the Schuman-Heink and "Dolly aVrden" companies.

A sister act went to the new office of the Columbia Amusement Co. in the Gayety Theatre, this week for a job. After jumping the hurdles and leaping the gaps that bar Sam Scribner's sanctum from the outer world, they claimed they qualified as death defying acrobats and demanded booking for an aerial turn.

A manager said to Richard Pitrot, the foreign agent, one day last week: "Pitrot, I wonder if I will get appendicitis next season?" "What does he do?" asked Pitrot. "A strong act," replied the manager. "I will go look for h'm," answered Pitrot. "Don't mention it; I can get him," and Pitrot, who is a German, went forth.

Harry T. Jordan, manager of Keith's, Philadelphia, conceded not to be excelled in its appearance, conduct and staff by any theatre in the country, causing the moving picture sheet to the women in the audience to remove their head-gear during the performance. The announcement is greeted with applause at each show.

"There's nothing like an automobile," says Willie Hammerstein referring to his "Thomas" car. "It's the finest bank account reducer I have ever discovered." Walter Rosenberg, who was standing near by, remarked: "That machine will be all right, Willie, when you have spent \$1,000 more in repairs; then Lee Harrison is going to give you a whip for it."

Bowers, Walters and Crooker have thirty weeks on the Western time, opening on the Orpheum Circuit August 24. This will be followed for the remainder of the season by United time, all booked through Al Sutherland.

Eltinge will play in a burlesque written by Geo. M. Cohan, for Cohan & Harris' "Honey Boy Minstrels," for which he has been engaged. Mr. Eltinge will be "Juliet" in cork, playing opposite to Geo. Evans as "Romeo."

HAMMERSTEIN'S.

This is the final week of the regular season at Hammerstein's, and Eva Tanguay is leading an all-comedy bill on the program. The comedy of Miss Tanguay's act is the manner in which an audience presumably composed of a majority possessing intelligence will listen without remonstrance at the tiresome episodes of her own stage career, together with the lyrics of the songs, evidently written for a picture show over on First Avenue.

The ever shifting Eva is singing two new ones this week, "Kicking Wouldn't Do Me Any Good," an exquisite title, and another, "That Wouldn't Make a Hit With Me," containing the following delicately phrased lines:

"When you marry some old guy
Who hasn't the decency to die,
Or you marry some old pill
Who you can neither cure nor kill,
That wouldn't make a hit with me."

With charming naiveté Miss Tanguay tells in song that even though a voting contest is lost now and then it doesn't affect her salary, although neglecting to state if she is booked for next season, and at what price, or whether she was engaged for the Williams Circuit before or after the "Popularity Contest." As all her singing numbers seem aimed for the "wise," these omissions become freely apparent.

Two new costumes are on view. One worn while singing the "Kicking" number would be a dream for a "turkey" burlesque chorus while the other is so much "costume" it is not a gown, but Miss Tanguay "made a hit." Vocally she informs the audience in nearly every "song" she can do that, and she does.

The rest of the show is vaudeville, made up of standard acts which have been a staple must have for Mr. Hammerstein. He has provided himself with, as a protection against any kind of weather.

The Sisters Cardownie are opening the program. It is a character change dancing act, prettily and newly dressed, with a sword and "horn pipe" dance standing to the fore. The girls did really well so early, and they left a decidedly pleasant impression on their first appearance in the house.

As "Number 2," Barry and Hughes brought themselves into a good sized hit, taking several legitimate bows upon closing with a "Merry Widow" "tough" dance, although the "Widow" melody is growing close to bedtime, and in this act a good song about it had been sung earlier by Madge Hughes.

There is a special drop and something of a sketch in "one," called "The Soul and the Heel." It is a slangy affair with some extremely good material in it, all new, having a couple of "rushy" spots, but both players are overworking their voices.

Charles F. Semon was on hand with his usual three-act success, and Rooney and Bent came along with Marion Bent wearing a couple of new, sweetly pretty summer gowns, including a picture hat. For an encore Pat did a "Yiddish Mazourka," funny enough, while Ryan and Richfield in "Mag Haggerty's Reception," closed the first half to a gale with Mr. Ryan's dance right after Mr. Rooney's nimble stepping.

The audience was not intensely enthusiastic at any moment on Monday evening. The whole bill felt this to a greater or less extent, but Julius Tannen, opening after the intermission, was the most poorly situated. They laughed enough at Mr. Tannen's stories, and liked his impersonation of Hopper, but during the opening, the

rear of the theatre sounded like a regiment of soldiers going over a bridge.

"The Lost Boy," as played by Ed. Blondel, after all the fun-makers had gone before him, secured plenty of laughs during the action, but the applause was not brought out by the rather quiet finale, although a substantial curtain call was taken. Even without the applause there remained no doubt Mr. Blondel in his "kid" character was liked, and this was true of others as well.

Closing the show were the Kratons in hoop-rolling, who held on once they were seen, but a good many had to turn around to get a look. *Sime.*

125TH STREET.

The heat seems to take effect only in the lower portion of the up-town house. There were many vacant chairs in the orchestra, but the two upper floors were more than comfortably filled.

Jesse L. Lasky holds the star position on the program this week. His two acts, "The Love Waltz" and "Eight Hoboes on the Road," share equally the headline honors. The one, and perhaps the only, drawback of the former is that it runs too long. The act in its present shape requires thirty-five minutes. Alfred Kappler is inclined to be a bit posey as the Prince, but he can carry military clothes. As long as he is a Prince and not allowed to choose the girl he wants for a wife, we ought not to object if he does a "Liberty" now and then. The remainder of the act is adequate. The house didn't seem to know just what to make of the offering, although they "got" the prolonged kiss, and wanted it repeated.

The audience placed the stamp of approval on "The Eight Hoboes." There is any amount of first rate comedy possibilities embodied in the idea. Some have been followed out, while others have been overlooked entirely. There are also several familiar bits that might easily be replaced. A few of these have been borrowed. Most noticeably is Bert Williams' poker game. Gus Pixley scored strongly with his old "whistling coon" number. It was the finale, however, that brought home the bacon. This is an Italian number, sung exceedingly well by Sam Dody. It is a new song and far ahead of all the other Italian numbers, at least it is the way Dody sings it.

La Petite Mignon gives imitations. La Petite has been giving imitations ever since she was La Petite, but really imitations and imitators are becoming so numerous it is hard to forgive her even though she was one of the best. La's one best bet is Marie Dressler, and in this she does very well indeed, getting away from all the others who have essayed the frolicsome Marie. Some one should tell the little girl that it is really considered bad form to give an imitation of George Cohan. Either that or they should take her to see young Felix, of Felix and Caire, do it and then she would give it up of her own accord.

George Primrose and his "Minstrel Boys" came in for a good share of applause. The Minstrel Man received a hearty welcome and his neat and pretty dancing easily did the rest.

Clifford and Burke had a very poor time, following "Three of a Kind," and they never got their heads above water. That "imaginary person" thing has been hammered to death. The really first rate ec-

centric dance of the comedian went down with the rest.

The George Abels Company, without Mr. Abels, put over "Three of a Kind" to one continuous laugh.

"The Village Choir" and The Les Anders (the program read La Maze Brothers) completed the program. *Dash.*

ALHAMBRA.

A straight vaudeville show without a sensational feature makes decidedly acceptable entertainment in Harlem this week. The bill ran smoothly except for a pause between the two full stage numbers of Imro Fox and Maud Hall, Carleton Macy and Company, when a stage hand with a broom was called upon to "stall" in "one" during the time necessary to reset the stage. Ordinarily this broom incident is a crude sort of expedient—technically known as "doing a Williamsburg"—but the Alhambra "spot-light" manipulator worked a new trick, keeping the audience amused by chasing the sweeper back every few seconds to get a scrap of paper he had forgotten. With the exception of this one halt the bill ran very smoothly.

Carleton Macy is back in "The Maggie and the Jay," after a year's absence. He makes a fine, homely figure on the stage. His countryman in appearance as the simple flashy life is a admirable contrast to the more polished from the Bowery, a contrast that makes his work doubly difficult. He manages to give the role an occasional touch of comedy without robbing it of the dignity which is essential to its sympathetic appeal. Miss Hall gives her wonted skillful performance and the third member, Jessie Dodd, fills the picture out most satisfactorily.

The Elinore Sisters had it pretty much their own way. Although they were on next to closing, the comedy which had gone before was mostly of the quiet variety and Kate Elinore's clown funniments found a receptive audience.

The opening numbers were all new to the Alhambra clientele. Smirl and Kessner, opening the show, did extremely well. Rose Kessner has toned down her nonsense somewhat for the occasion and the acrobatic dancing of the pair aroused unlimited enthusiasm, an enthusiasm all too rare at the early stages of vaudeville shows. The trained poodle which figures in the finish of the turn was an interesting feature.

Jack Mason's "3-4-1" with Grace Gardner (New Acts) had second place and following came Bowser, Hinkle and Company with "Superstition," a recent production in New York. The sketch tells an interesting story, and, what is more important, keeps to a theme which has dramatic values without being sombre. This is an important point. Most of the dramatic sketches which occur in vaudeville are uncompromisingly gloomy. Dramatic values do not necessarily involve bloodshed, cruelty, treachery and harrowed emotions. There is as tense an interest in the main situation of "Superstition" as there would be if gloomier subjects were involved. The reporter who practices eavesdropping to expose a political grafter, the grafter who turns out to be a rather likable sort of scoundrel and the trance medium fakir (Edith Hinkle) (an uncommonly beautiful young person), have topical, understandable interest and, besides, they tell a highly diverting tale. They tell it well, too,

with little side lights of humor and with engaging simplicity of acting.

Jack Hazard scored unmistakably with his excellent collection of dialect stories, and Cole and Johnson and Company closed the intermission, pleasing mightily with their singing. Imro Fox followed the intermission, a rather trying place for his illusion act owing to the large amount of comedy talk that goes with the magical tricks. Fox handles his patter extremely well. There is just enough of it and it has just the right comedy twist. The sleight of hand is skilfully done and the finish (trunk illusion) turns the act off neatly.

The Bonasetti Troupe of acrobats closed the show with one of the swiftest routines of two-high feats and ground tumbling that has been seen around here in a long time. *Rush.*

FIFTH AVENUE.

Taking the acts individually there is no cause for complaint at the Fifth Avenue show this week, but when it was found necessary to shift Onain (New Acts) from fourth to closing, the whole program was most unsatisfactorily filled by the orchestra.

There were three selections named under "L" for the orchestra and, of course, the two played made the heat seem much worse. "Happy Days" was the third, but it was too hot for anything as good as that. Considering the weather, an uncommonly large audience was on hand. While there was a show going on, the house was very enthusiastic.

Charles Grapewin and Anna Chance, in the "Awakening of Mr. Pipp," caught laughs all along the line. There is a quantity of new dialogue in the offering, which otherwise for the most part remains unchanged. The new material is of the proper sort and adds a new life to the old. It sure must have been hot under those blankets, and everybody in the house wanted to hear the janitor rattle the coal again.

Edward J. Connelly and Company, in "Marse Covington," do capital character work in which Mr. Connelly shines brightly. Gerald Griffin, as Uncle Dan, is principal support and he is all that could be desired as the faithful old dorky.

Gallagher and Barrett, in "The Battle of Two Soon," have a fine piece of travesty. Both men play extremely well, never overstepping and keeping up the mock-serious attitude with telling effect. Good travesty players are few and far between. Gallagher and Barrett have in their present offering a vehicle which could be easily utilized for several seasons still.

The Arlington Four were shoved from third place down to next to closing and the boys more than made good. Here is a quartet of youngsters that will make the older quartetters look to their laurels. The solo work and the harmony are very good, while the dancing and comedy is away ahead of the usual brand. The comedian scored strongly at each turn, and the boys play to him at every opportunity.

Bessie Wynn is there with one or two new songs and she still remains the same winsome little miss. It wouldn't make much difference what she sang. Miss Wynn has an excellent singing voice and knows how to use it. She was a big hit.

Spissel Bros. and Mack were down to close the bill but were moved up to third

and it seemed to suit them quite as well. The boys are improving in their pantomime wonderfully. The first rate acrobatics and reckless falls need no mention.

Lamberti had rather a difficult spot for an act of his calibre. He opened the show and besides this was forced to close in "one" which rather takes from the dignity of his offering. A violin solo at the finish, however, made him a substantial success.

Dash.

PASTOR'S.

Pastor's is law unto itself in the framing up of shows. Where else in the known world would it be possible to put three dancing and singing acts to put one after the other? And yet one is not such an arrangement. The similar numbers were bunched up toward the opening of the bill, and the program gave their names as Buckley and La Mar, Rich and Howard and Mr. and Mrs. Larry Shaw. Between the latter two came Mildred Babcock, singer of the conventional illustrated songs, but one could scarcely call that a variation, although little Miss Babcock possesses a rather sweet voice.

In its frameup the show is mostly included in the latter half. There was little out of the ordinary in the first section, there being a solid array of Pastor regulars in that division. Meyer Harris and Company in "A Touch of East Side Life" (New Acts) started the strong part of the show. Following came the Two Peerless Macks, an exceedingly clever pair of youngsters. They make a good impression at their first appearance, and, thereafter a constant movement of well varied specialties keeps them going to the finish. They make a fresh, wholesome pair of miniature entertainers, and the audience found the offering entirely acceptable. Little Mae Mack is now doing two impersonations of Eddie Foy and Harry Lauder, both happily chosen bits.

Mr. and Mrs. Alison, in the following spot scored an unmistakable comedy hit, and Blake and Laredo, closing the show, rounded off a quartet of substantial successes.

Here's a concrete illustration of a principle that has been time and again commented upon in these columns. Of the three dancing and singing turns, Mr. and Mrs. Larry Shaw were the only ones that did not occupy a certain part of their routine with "gagging" talk. The force of this becomes apparent when it is noticed that they followed the others and belonged to the two-a-day division, while the others were in the less important part of the show. The Shaws dress nicely, but in this particular they had only a slight advantage over the others, and their dancing, as far as lay judgment could tell, did not conspicuously over top. The point that established their superiority was that they developed a single specialty consistently and did not pad out their dancing with a dead period of stale talk.

Rich and Howard have the material for a good, clean turn, but before they reach their proper level they will have to get rid of the dialogue they are now using. The time given over to this exploitation of "released" matter could well be taken up with Will Rich's excellent coon shouting. Flo Howard has the right idea of costuming, showing three changes.

Buckley and La Mar come forward like-

wise with a well-dressed offering, Leona La Mar having three complete costume changes in the short dancing and singing turn. Wygand and Wygand were handicapped with instruments which were pitched a bit below the piano, but they ran off their musical routine smoothly and interrupted the numbers with only an occasional and inconsequential bit of talk.

The Bothwells, in a rather endearing act, opened the show with a travesty make one glaring mistake in working nearly all the time far up stage. They could get down in "one" for their clowning. Also they might get rid of the paper club.

Murphy and Dunn, old Pastor favorites, appear this week as the "special feature," having an important position. The act is a bit old style, but the Pastorites liked it tremendously.

The others were Nagel and Adams, an excellently diversified act, and the Rinaldos, in a prettily dressed and well-handled hoop-rolling arrangement, a feature of which is the "schoolhouse" trick from the act of The Kratons.

Rush.

Fred McNaughton, of The McNaughtons, will leave New York on June 17 for his London home, returning in the fall for the new Alice Lloyd production. The McNaughtons conclude their season at the Majestic, Chicago, week June 8. Tom McNaughton will remain over to manage his wife (Miss Lloyd) during her few remaining weeks in American vaudeville.

Arthur Goldsmith, secretary and chief clerk to M. S. Bentham, the agent, will spend the summer at Rockaway Park, (not Rockaway Beach; this is important), coming into the city each day in his Goldsmith's automobile. While at Rockaway Arthur's private yacht will be moored to the front gate. Mr. Bentham will walk in from New Rochelle daily.

An Investigation Committee on last Wednesday, after due deliberation, decided that there is no mustache on the face of Maurice Goodman, the United's attorney. Mr. Goodman argued hotly against the decision, even pulling two hairs out of his countenance in proof, but the committee was obdurate. Each claims to know a mustache when he meets one. Mr. Goodman will appeal.

Edwin Stevens completes his engagement as the stock star of the Princess, San Francisco, this week. With his departure from the house other changes will be made in the personnel of the organization. The new people will be signed in New York and sent to the far Western city by the Orpheum Circuit offices, which are directing the destinies of the Princess. The reorganized company opens June 15.

M. Orpheo, who is the assistant to Alexia, the foreign dancer appearing at Hammerstein's Roof next week, is making his third visit to this country. About nine years ago M. Orpheo appeared at the Casino, booked by E. Gerson, with the Four Edwardos; then returned to Europe, where he played with the Salvaggis, and again came over with the Edwardos five years later, showing on the New York Roof.

VARIETY ARTISTS' ROUTES

FOR WEEK JUNE 1

WHEN NOT OTHERWISE INDICATED.

(The routes here given, bearing no dates, are from MAY 31 to JUNE 7, inclusive, dependent upon the opening and closing days of engagements in different parts of the country. All addresses below are furnished VARIETY by artists. Addresses care managers or agents will not be printed.)

"C. R." in the list indicates the route of the circus named, with which the artist or act is with, and may be found under "CIRCUS ROUTES."

ROUTES FOR THE FOLLOWING WEEK MUST REACH THIS OFFICE NOT LATER THAN WEDNESDAY MORNING TO ENSURE PUBLICATION.

- A**
- Abel, Geo., & Co., 7th Ave. and 57th, N. Y.
 A B O D Girls, 793 Hewett Pl., Bronx, N. Y.
 Abdallah Bros., Three, 417 E. 14, N. Y.
 Abbott, Andrew, Co., Family, Kane, Pa.
 Acton & Kioris & Co., 1565 Broadway, N. Y.
 Adair & Dolin, Barnum & Bailey, C. R.
 Adair, Art, Hagenbeck-Wallace, C. R.
 Adams E. Kirke & Co., St. Louis Am. Co., Indef.
 Adams & Halligan, Orpheum, Kansas City.
 Adams, Mabel, King Edward Hotel, N. Y.
 Adelyn, Box 240, Champaign, Ill.
 Adler, Harry, Park, Alameda, Cal., Indef.
 Addison & Livingston, Palmto Beach, Tampa, Fla.
 Agee, John, Ringling Bros., C. R.
 Aherne, Charles & Vesta, Island Pk., Sunbury, Pa.
 Aherne, The, 290 Colorado, Chicago.
 Alabama Comedy Four, 253 W. 38, N. Y.
 Alhami, 1416 Broadway, N. Y.
 Albene & La Brant, 212 E. 25, N. Y.
 Alberto, Barnum & Bailey, C. R.
 Alburta & Millar, Monrovia, Cal., c. o. Miller.
 Aldo & Vannerson, 258 W. 26, N. Y.
 Allen, A. D., 92 Market, Newark.
 Allen, Josie, 351 St. Nicholas, N. Y.
 Allen, Searle & Violet, Olympic, Chicago.
 Allen, Leon & Bertie, Majestic, Ashland.
 Allister, Harry, 11 Rue Geoffrey Marie, Paris.
- B**
- Austina, Tossing, 7 Brixton Rd., London, Eng.
 Avery & Pearl, 653 Wash. Boul., Chicago.
 Ayres, Howard, 520 Ritzer, Phila.
 Asora, Miss, Barnum & Bailey, C. R.
- B**
- Baker, Nat C., 32 Division, N. Y.
 Baker, Chas. B., 72 Morningside, N. Y.
 Baker & McIntyre, 3924 Reno, Phila.
 Baker Troupe, Ringling Bros., C. R.
 Baine & Shaw, Hippodrome, N. Y., Indef.
 Banks & Newton, 1553 Broadway, N. Y.
 Bannacks, The, Barnum & Bailey, C. R.
 Barrow, Musical, 1215 Jefferson, Brooklyn.
 Barnes & Crawford, Spring Brook Casino, So. Bend.
 Barnoid, Chas. D., Keith's, Boston.
 Barry, Katie, 541 W. 158, N. Y.
 Barry & Hughes, Chase's, Washington.
 Barry & Wolford, Shea's, Toronto.
 Bates, L. Allen, Star, Homestead, Pa., Indef.
 Batiss, Carl Wm., 6637 Normal, Chicago.
 Batro & McCue, 819 No. Second, Reading.
 Bartlett, Mr. & Mrs. Guy, 353 W. 56, N. Y.
 Bartlett, Al., Hunt's Hotel, Chicago.
 Batemann, Tom, 112 Bordon, Fall River.
 Bates & Ernst, 201 So. University, Peoria, Ill.
 Bates, George, Barnum & Bailey, C. R.
 Bates & Neville, 46 Gregory, New Haven.

SEND IN YOUR ROUTE

VARIETY Prints No Route Not Received Direct

- Alpine Troupe, Cole Bros., C. R.
 Alrona, Zoeller Trio, 260 Hemlock, Brooklyn.
 Alvord, Ned, Ringling Bros., C. R.
 Alvaros Troupe, Ringling Bros., C. R.
 American Banjo Four, 1431 Broadway, N. Y.
 American Dancers, Six, 8, Keith's, Phila.
 American News Boys Trio, 80 Morton, Newark.
 American Newsboys Trio, Bljoun, Lorain, O.
 American Trio, 56 Penn. Ave., Newark.
 Anderson's Four, Hippo, Lexington, Ky.
 Angell Sisters, 405 W. New York, Indianapolis.
 Apollo Bros., 810 W. 4, N. Y.
 Apollo, Orch., Benton Hotel, Benton Harbor, Mich.
 Ardo, Ringling Bros., C. R.
 Ardo & Eddo, 7, Luna Pk., Coney Island.
 Arberg & Wagner, 1412 Tremont, N. Pittsburg.
 Arizonas, The, 148 W. 68, N. Y.
 Armond, Grace, Sipes, Kokomo, Ind.
 Arminta & Burke, 368 Comstock, New Brunswick.
 Armstrong & Le Verne, Majestic, Chicago.
 Arnot & Gunn, 215 6th Ave., N. Y.
 Arthur, W. J., Columbia, Knoxville, Indef.
 Atlantic Comedy Four, 129 Stockholm, Brooklyn.
 Auberts, Les, 14 Probel Str. III., Hamburg, Ger.
 Auburns, Three, 355 Beacon, Somerville, Mass.
 Auer, The, 39 Heygate, South End-on-Sea, Eng.
 Auger, Capt. Geo., K. & P. 125th St., N. Y.
 Austin, Claude, 86 No. Clark, Chicago.
- Baxter, Sid & Co., Star, McKeesport, Pa.
 Bawn, Harry, 61 Bedford Court Mansions, London.
 Bay City Quartette, 1595 Gates, Brooklyn.
 Be Anos, The, 3442 Charlton, Chicago.
 Beane, George A., Orpheum, Oakland.
 Beard, Lilly, Geo. Primrose's Minstrels.
 Beattie, Bob, Barnum & Bailey, C. R.
 Beatties, Juggling, 137 Park, Paterson.
 Beauvais, Arthur & Co., Victor House, Chicago.
 Bell, Frank, 1553 Broadway, N. Y.
 Bellini, Donat, & Dogs, 229 W. 88, N. Y.
 Beecher & Mays, 23 Atlantic, Bridgton, N. J.
 Belford, Al G., Frank A. Robbins, C. R.
 Belford Bros., Ringling Bros., C. R.
 Bell & Richards, 211 E. 14, N. Y.
 Belicclair Bros., Proctor's, Newark.
 Bell, Frank, 1553 Broadway, N. Y.
 Bell Boys Trio, 142 W. 131, N. Y.
 Bell, Chas., Ringling Bros., C. R.
 Bell, Hazel, Ferns, New Castle, Ind.
 Bella, The, Barnum & Bailey, C. R.
 Bennett, Laura, 14 Linden, Jersey City.
 Bensons, Musical, Gen. Del., Chicago.
 Benton, Lew, 229 W. 38, N. Y.
 Bentley, Harry, Imperial, B. K.
 Bentley, Musical, 111 Clipper, San Francisco.
 Benton, Maggie, 136 Taylor, Springfield, O.
 Berkes, The, 400 W. 30, N. Y.

USE THIS FORM IF YOU HAVE NO ROUTE CARDS

Name _____			
Permanent Address _____			
Temporary " _____			
Week	Theatre	City	State

CARDS WILL BE MAILED UPON REQUEST

JESSE L. LASKY

Presents The TWO BIG HITS of The Season

"The Love Waltz" and "The Eight Hoboes."

Bergin, E. Howard, Adelbert Hotel, Kansas City.
Berliner & Stella, 22 Haywood, Providence.
Bernstein, Mac & Ruth, Steeplechase Pk., Atlantic City.
Berry & Berry, Great Valley, N. Y.
Beverly, Frank & Louise, 288 Merrick, Detroit.
Big City Quartette, G. O. H., Pittsburg.
Bijou Comedy Trio, Watson's Barleaguers, B. R.
Bingham, Kittle, 335 Beacon, Somerville, Mass.
Bingham, Scenic, Providence.
Blaney, & Chapman, Gess, Columbia, Tenn., indef.
Bluch, John, 133 W. 45, N. Y.
Blissett & Scott, Empire, London, indef.
Blumhain & Hehr, Hippo, Harrisburg, Pa.
Blue Cadets, 51 Hanover, Boston.
Blush, T. E., 3241 Haywood, Denver.
Boorum, Mattie, 154 Clifton Pl., Brooklyn.
Bokker, Henry, 63 Forsyth, N. Y.
Boles, FIVE, 44 Curtis, Grand Rapids.
Borella, Arthur, Barnum & Bailey, C. R.
Bottmley Troupe, N. A. C., 13 Cedar, Brooklyn.
Boulton & Quinn, White City, Trenton.
Burns & Emerson, 1 Place Boleideu, Paris.

Bowers, Walters and Crooker

Weeks May 25 & June 1, Keith's, Cleveland.

Bowers Comedy Quartet, 521 Charles, W. Hoboken.
Bowers & Smith, Oliver, Everett, Mass.
Botani & Nevano, 130 E. 19, N. Y.
Bowen & Fetter, 318 N. Wash., Baltimore.
Bowman Bros., 126 W. 43, N. Y.
"Boys in Blue," 240 E. 21, N. Y.
Boyes, Jack, 1553 Broadway, N. Y.
Boyd & Veola, 119 E. 14, N. Y.
Bradford, The, 230 W. 41, N. Y.
Bradley & Derrick, Barnum & Bailey, C. R.
Brady, The, 209 W. 43, N. Y.
Bronson & Downing, Majestic, Montgomery.
Brigham, Anne E., 26 Exchange, Binghamton.
Brinn, L. D., 23 Haymarket, London, Eng.
Brantford, Tom, Park Hotel, Port Chester, N. Y.
Brays, The, Campbell Bros., C. R.
Bradamour, 1553 Broadway, N. Y.
Brison, Alex., Barnum & Bailey, C. R.
Britton, Sadie, Coliseum, Burlington, Ia., indef.
Broad, Billy, 1553 Broadway, N. Y.
Broadway Quartette, Four Hunting Co.
Brobst Trio, Pottsville, Pa.
Brooks & Jeannette, 1662 Madison, N. Y.
Brooks & Vedder, 125 W. 43, N. Y.
Brown Bros., & Doc Kealey, 1246 Wabash, Chicago.
Brown, George, Barnum & Bailey, C. R.
Brown, Jessie, Hanlon's Superba Co.
Brown & Navarro, 4 W. 135, N. Y.
Brooks & Clark, 2404 Paton, Philadelphia.
Brown & Wilmot, 71 Glen, Malden, Mass.
Brown & Wright, 344 W. 45, N. Y.
Browning, Flora, 1553 Broadway, N. Y.
Browning, Mr. & Mrs., Hotel Everett, N. Y.
Browning & Le Van, 695 Cauldwell, N. Y.
Bruce, The, 1525 State, Chicago.
Brunettes, Cycling, Steeplechase, Atlantic City.
Bryant & Saville, 2223 N. Bouvier, Phila.
Burke, John & Mae, Orpheum, Denver.
Burke & Finn, 44 7th Ave., N. Y.
Burton & Brooks, Fair Haven, N. Y.
Buckley, Musical, 297 Avenue B., N. Y.
Buckeye Trio, 646 E. Center, Marion, O.

Burdette, Madeline, 212 W. 44, N. Y.
Burke, John P., Flood's Park, Baltimore.
Buckley's Dogs, Ringling Bros., C. R.
Buckeye State Four, 2304 E. 57, Cleveland.
Buffalo, Young & Vera, 8 Majestic, Denver.
Burcos & Clara, Barnum & Bailey, C. R.
Burgess, Harvey J., 637 Trenton, Pittsburgh.
Burke, Wm. H., 84 Barstow, Providence.
Burke-Tobey & Co., 1858 Bristol, N. Y.
Burke & Urtine, 119 E. 14, N. Y.
Burns, Morris & Co., 54 Hermen, Jersey City.
Burns & Robbins, Bijou, Newark, indef.
Burnell, Lillian, 511 W. North, Chicago.
Burton, Hughes & Burton, Avenue, Duquesne, Pa.
Burton, Matt, 1185 Valencia, San Francisco.
Burton & Shue, 111 7th Ave., N. Y.
Burton & Vase, 25 Haskin, Providence.
Burrows Travers Co., 110 E. 25, N. Y.
Bush & Elliott, 1840 45, Brooklyn.
Busler, Walter H., Orpha, Madison, Wis., indef.
Bulger, Jesse Lee, Northside, Pittsburgh.
Burton, The, Ringling Bros., C. R.
Burton & Shue, 111 7th Ave., N. Y.
Butley & Lamar, 2319 S. Bouvier, Philadelphia.
Butler, Chas. C., Crystal, Menasha, Wis., indef.
Byers & Hermann, 3 Keith's, Boston.
Byrd & Vance, Plymouth Hotel, City.
Byrne Gibson, Players, Harrison, Waukegan, Ill.
Byron & Langdon, K. & P., 125th St., N. Y.
Byrons' Musical Five, 6135 Indiana, Chicago.

G.

Caesar & Co., Frants, St. Charles Hotel, Chicago.
Calu Sisters, Empire, Youngstown, O., indef.
Callahan & St. George, Keith's, Phila.
Campbell & Cully, 1633 Bourbon, New Orleans.
Calders, A. E., 125 Washington, Hoboken.
Calef & Waldron, 251 W. 92, N. Y.
Calvin, James, 445 W. 64, Chicago.
Campbell, W. S., Rose Sydel, B. R.

Just to remind you of That Tall, Slender,
Funny Man. In One.

AL GARLETON

Carrillo, Leo, c. o. VARIETY, N. Y.
"Carletta," Park, St. Louis.
Carlin & Otto, 913 Prospect, Buffalo.
Carlie & Baker, 127 W. 53, N. Y.
Carrie, Mlle., 504 Ashland Bk., Chicago.
Carol Sisters, 316 W. 140, N. Y.
Carmen Sisters, Pantages, Seattle, indef.
Carroll & Cooke, Hotel York, N. Y.
Carroll & Judge Trio, Ringling Bros., C. R.
Carroll, Nettie, Barnum & Bailey, C. R.
Carson & Willard, 2210 No. Lambert, Phila.
Carson & Devereaux, 305 Sycamore, Evansville.
Carson Bros., 623 58th, Brooklyn.
Caron & Farnum, 235 E. 24, N. Y.
Carter, Chas. J., "Milton," Queens, Sydney, Aus.
Carter, The, 921 S. La Salle, Ill.
Carter, Taylor & Co., Keith's, Columbus, O.

Carter & Waters, 153 Greenfield, Buffalo.
Cartmell & Harris, 130 Nevins, Brooklyn.
Carver & Murray, 229 W. 88, N. Y.
Casad & De Verne, Orpheum, Newark, O.
Casettas, The, 4013 So. Artesian, Chicago.
Casey & Crane, 154 So. 5, Elizabeth.
Caswell, Maude, Gibbons Tour.
Castano, Edward, 104 W. 61, N. Y.
Celest, 74 Grove road, Clapham Park, London.
Chadwick Trio, 229 W. 88, N. Y.
Chameroys, The, 1351 43, Boro Pk., N. Y.
Chantrell & Schuyler, 219 Prospect, Brooklyn.
Chaplin, Benjamin, Lotos Club, N. Y.
Chester & Jones, 211 E. 14, N. Y.
Chiquilla, Princess, Shoreview Pk., Jamaica, L. I.
Christy, Wayne G., 776 8th Ave., N. Y.
Claire, Ina, Farm, Toledo.
Clare, Sydney, 64 E. 110, N. Y.
Clairmont, 2051 Ryder Ave., N. Y.
Clark, Edward, 1553 Broadway, N. Y.
Clark, Geo. G., 2404 Patton, Phila.
Clark, John F., 45 Forest, Arlington, N. J.
Clark & Duncan, Majestic, Chicago.
Clarke, Harry Corson, 130 W. 44, N. Y.
Clark & Sebastian, Barnum & Bailey, C. R.
Clarke, Wilfred, 130 W. 44, N. Y.
Clarke, Three, Ringling Bros., C. R.
Clarks & Scarle, 375 Amsterdam, N. Y.
Clans, Martha, 15 Old Broadway, N. Y.
Clayton & Drew, Majestic, Hot Springs.
Clemento, Frank & Etta, 129 W. 27, New York.
Clifford, George A., Comedy, Brooklyn, indef.
Clifford & Nolan, Cohen's Hotel, Lee Ave., B'klyn.
Clifford & Ralpin, 1975 Bergen, Brooklyn.
Clito & Sylvester, Brookside Pk., Athol, Mass.
Clive, Frank, 1553 Broadway, N. Y.
Clipper Sisters, 406 Blissett, Seattle.
Clivette, 274 Indiana, Chicago.
Clyo & Rochells, 87 Park, Attleboro, Mass.
Cox, Lonzo, 5511 Lake, Chicago.
Coate, Charlotte & Margaret, 1553 B'way, N. Y.
Coby & Garron, 989 Putnam, Brooklyn.
Cone, Frank, Austin & Stone, Boston, N. Y.
Cole & Clemens, Davis Hotel, Philadelphia.
Colleen, Singing, Keith's, Boston.
Collins, Eddie, Oshkosh, Wis., indef.
Collins, Nina, 205 W. 102, N. Y.
Collins & Brown, 148 Koelucko, Brooklyn.
Coaklin, Billy W., 441 W. 10, Erie, Pa.
Contino & Lawrence, 249 So. May, Chicago.
Conn, Downey & Willard, Spring Grove, Pk., Springfield, O.
Connelly, Mr. & Mrs. E., 6140 Indiana, Chicago.
Comrades, Four, 834 Trinity, N. Y.
Conlon & Carter, Unique, Winnipeg, indef.
Connelly, Edward, Lake Snappa, N. H., indef.
Connelly, Frank, 1553 Broadway, N. Y.
Cooke, Maurice B., Aldrome, Alton, Ill.
Cooke & Rother, 5154 Prairie, Chicago.
Cooper, Jas. & Lucia, 2111 Amsterdam, N. Y.
Cooper & Robinson, 322 Mott, Bronx, N. Y.
Cornalias, Eight, Ringling Bros., C. R.
Corners, William, 302 W. 12, N. Y.
Coser, Mr. & Mrs., 302 W. 12, N. Y.
Conbay, William F., 464 W. 34, N. Y.
Couthoul, Jessie, 6532 Harvard, Chicago.
Coutright, Wm., Lamba Club, N. Y.
Coyne & Tiffin, 7036 Washington, Chicago.
Covey, Ferry, Wintergarten, Berlin.
Cowan, Jimmie, 86 Carroll, Binghamton.
Crawford & Manning, 44 N. Y.
Cresay & Dayne, Orpheum, Oakland.
Cree & Co., Bijou, Piqua, O.
Criterion Male Quartette, 156 5th Ave., N. Y.
Cronin, Morris, 21 Alfred Place, London, England.
Cross, Billy, 2830 Sarah, Pittsburgh.
Cross, Will H. & Co., 635 Dearborn, Chicago.
Crucible, Mysterions, 241 Heyward, Brooklyn.
Cummings & Merley, Unique, Los Angeles, indef.
Cunningham, Al., 200 W. 44, N. Y.
Cunningham & Smith, 183 E. 94, N. Y.
Curtin & Blossom, 91 Newell, Greenpoint, B'klyn.
Curtis, Palmer & Co., 2096 Nostrand, Brooklyn.
Curson Sisters, Hippodrome, London, indef.
Cutty, Musical, Empire, London, Eng., indef.

D

D'Alvin, Rocky Point, R. I., indef.
Dahl, Katherine, 309 Columbus, N. Y.
Dahl, Dorothy, 309 Columbus, N. Y.
Dallivette & Co., 402 Fairmont, Meadville, Pa.
Dale, Wm. Crystal, Elkhart, Ind., indef.
Daly & Devere, 115 E. 15, N. Y.
Dale, Doty, Dainty, 252 W. 36, N. Y.
Dale, Sydney, Gny Bros', Minstrels.
Dale, Will, Bucklin Hotel, Elkhart.
Dallies Bros., 1379 No. Main, Fall River, Mass.
Darmond, Crescent Gardens, Boston.
Darwin, Ringling Bros., C. R.
Davenport, John, Yankee Robinson, C. R.
Davenport, Stick & Norma, John Robinson's, C. R.
Davenport, Victoria & Orrin, Barnum & Bailey.
Davey, Dancing, Circle Diamond Ranch, Thatchers.
Davis & La Roy, Pittsburgh, Pa., indef.
Davis, Edwards, 1553 Broadway, N. Y.
Davis, Floyd, Temple, Bonide, Ind., indef.
Davis, Hal & Co., Grayling, Mich.
Davis, H., Air-Dome, Murphysboro, Ill., indef.
Davis, Josephine, Junction Pk., New Brighton, Pa.
Dawn, Zella, & Co., 357 E. Market, Akron, O.
Dawson & Whitfield, 346 E. 58, N. Y.
Day, Calita, 586 7th Ave., N. Y.
De Velde & Zeid, 135 E. 14, N. Y.
Deery & Francis, 325 W. 30, N. Y.
Delmore & Onedia, 335 E. 43, N. Y.
Delmo, 28 Rose, Buffalo, N. Y.
Delmore, Misses, Keith's, Cleveland.
Delavoye & Fritz, 2607 Madison, Chicago.
Deil & Miller, Hippodrome, Buffalo, indef.
De Camo, Chas. & Dora, 8 Union Square, N. Y.
De Chantal, Twin, 383 Ogden, Jersey City.
Demacoe, The, 114 N. 5, Phila.
De Mora & Graceta, Highland, Quincy, Ill.

Demonio & Belle, Englewood, N. J., indef.
Denman, George, Barnum & Bailey, C. R.
De Fue & Eates, Arcade, Minot, N. D.
De Haven, Rose, Sextet, 2682 Broadway, N. Y.
De Trickey, Coy, Hunt's Hotel, Chicago.
DeLisle, Mae, Colonial Belles, B. R.
Delmore & Darrell, 1515 E. Oakland.
Delaplane, 54 Willoughby, Brooklyn.
De Mario, Ringling Bros., C. R.
De Mont, Robert, Trio, Wigwam, San Francisco.
De Vean, Hubert, Orpheum, Lima, O.
De Muths, The, 26 Central, Albany.
Devine, Doc, Ashland Hotel, Phila.
De Vuy & Miller, 206 E. 14, N. Y.
De Vera, Madeline, 54 W. 125, N. Y.
De Witt, Burns & Torrence, Orpheum, Frisco.
De Young, Tom, 156 E. 113, N. Y.
Dervin, Jas. T., 516 So. Flower, Los Angeles.
Devlin, Prof., 2611 Cumberland, Philadelphia.
Devilino & Elwood, 7, Orpheum, San Francisco.
Diamond & May, Fischer's, Los Angeles, indef.
Dickinson, W. B., 2910 Vine, Lincoln, Neb.
Dierckse Bros., 1235 Golden Gate, San Francisco.
Dillie, Max, Ringling Bros., C. R.
Dixon, Bowers & Dixon, 5626 Carpenter, Chicago.
Dixon, Nona, 5626 Carpenter, Chicago.
Dollar Troupe, Barnum & Bailey, C. R.
Donah, 411 Keynote Bank Bldg., Pittsburgh.
Donnelly & Rottal, 3 Copeland, Boston.
Donnette, Ira, 188 W. 45, N. Y.
Doherty, Lillian, Wintergarten, Berlin, Ger.
Dohn, Robert, Barnum & Bailey, C. R.
Doric Quartette, 100 Wells, Toronto.
Dotson, Howard, 435 Binghamen, Reading.
Dove & Lee, 422 W. 43, N. Y.
Downey, Mr. & Mrs. D., 1553 Broadway, N. Y.
Dewey, Leslie T., Dreamland, Racine, Wis.
Dreano, Josh., Bevere House, Chicago.
Drew, Dorothy, Alhambra, Paris.
Du Bois, Great Co., 7, Electric Pk., San Antonio.
Dundley, O. K., Crystal, Ind., indef.
Duff & Walsh, 2503 Fairmont, Philadelphia.
Dunne, The, 1553 Broadway, N. Y.
Dunne, Thos. E., 123 E. 19, N. Y.
Duncan, A. O., 352 W. 48, N. Y.
Duncon, Tom, Ringling Bros., C. R.
Dunn, James, 464 W. 51, N. Y.
Dunn & Miller, Richmond Hotel, Chicago.
Dupres, Fred, Martin Luther Str. 9, Berlin.
Dupree, George & Libby, 228 W. 25, N. Y.
Dupre, Jeanette, 164 Fulton, Brooklyn.
Dutons, Three, Ringling Bros., C. R.

E

Eckel & Du Pree, 129 Stockholm, Brooklyn.
Eckhoff & Gordon, East Haddam, Conn.
Edwards, R. D. No. 1, Trenton.
Edmonds & Haley, 308 E. 60, Chicago.
Edmonds & Monie, 308 E. 60, Chicago.
Edwards, M. & C. E., Hippodrome, Buffalo, indef.
Edwards, Robert M., & Family, 114 W. 100, N. Y.
Edwards & Vaughan, 2039 Leffingwell, St. Louis.
Ehrendall Bros., 1344 Leffingwell, St. Louis.
Elastic Trio, Majestic, Pittsburgh, indef.
Eltine, Julian, K. & P. 5th Ave., N. Y.
Elliott, Be Lair & Elliott, Lake Side Pk., Joplin, Mo.
Elliott & West, 2002 Ellsworth, Phila.
Ellsworth, Charley, 64 E. 11, St. Paul.
Elmore & Ray, Dreamland, Travers City, Mich.
Emerald, Monie, 14 Leicester St., London, Eng.
Emerald Trio, 43 Central Ave., Brooklyn.
Emerson & Baldwin, Hotel Churchill, N. Y.
Emerson & Wright, Kansas City, Mo., indef.
Emperors of Music, Four, 431 W. 24, N. Y.
Empire Comedy Four, Empire, Hull, England.
Epps & Loretta, 210 W. 27, N. Y.
Erb & Stanley, Moline, Ill.
Ergott & King, Circus Chisell, Warsaw, Russia.
Esmeralda, 8 Union Square, N. Y.
Espe, Dutton & Espe, 8, Chase's, Washington.
Eugene Trio, 896 E. Orange Grove, Pasadena, Cal.
Eugene & Mar, Majestic, Wichita, Kas.
Evans & Lloyd, 923 E. 12, Brooklyn.
Everett, Gwynell, Majestic, Wichita, Kas.
Everett, Sophie & Co., South and Henry, Jamaica, L. I.

F

Fagan & Meriam, Shirley, Mass., indef.
Fairchild, Mr. & Mrs., 141 Wells, Wilkes-Barre.
Fairchild, Violet, Unique, Winnipeg.
Farlardaux, Camille, Palace, Boston.
Fanton Trio, 266 E. Erie, Chicago.
Farb, Dave, 515 W. 6, Cincinnati.
Farrell & Le Roy, 1721 First, N. W., Wash., D. C.
Farrell, Charlie, 382 E. 14th St., Mass.
Farrell, Billy, Moss & Stoll, London.
Fascos, Four, Barnum & Bailey, C. R.
Favars, Marguerite, Saratoga Hotel, Chicago.
Fay, Ray F., Alamo, Cedar Rapids, Ia., indef.
Fay, Coley & Fay, 1553 Broadway, N. Y.
Felt, Elsie, Proctor, Newark.
Fell, Pearl Cleone, Palace Hotel, Chicago.
Felix & Barry, Orpheum, San Francisco.
Fleming & Miller, 359 Graham, Brooklyn.
Fonda, Dell & Fonda, 132 E. 17, N. Y.
Frey Trio, Bijou, Battle Creek.
Fentelle & Carr, Shea's, Buffalo, indef.
Ferguson & Du Pree, Kintucky, Paducah, Ky.
Field Boys, 138 E. 14, N. Y.
Fields & Hanson, Terrace, Belleville, N. J.
Fields, Harry W., Aldrome, Cedar Rapids, Ia.
Fields, W. C., Hippodrome, London, Eng., indef.
Fields, Will H., Lyric, Uniontown, Pa.
Fillmore, Nellie, 541 W. Garfield, Chicago.
Filson & Enrol, 122 So. Austin, Chicago.
Fink, Henry, 150 Pofomac, Chicago.
Fisher Troupe, Barnum & Bailey, C. R.

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July 7th
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Cobb's Corner

SATURDAY, MAY 30, 1908.

No. 118. A Weekly Word with WILL the Wordwright.

To Fellow Highwaymen:—

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All the town knew I was "stuck" on you

"WHEN I WAS
A KID SO HIGH"

BY COBB & EDWARDS

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WILL D. COBB

WORDWRIGHT.

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Fitzgerald & Wilson, Grand, Tacoma.
Flatow & Dunn, 128 W. 96, N. Y.
Fletcher, Charles Leonard, 14 Leicester, London.
Flynn, Jas. A., 1213 Penn Ave., Washington.
Florence, Nellie, 241 W. 43, N. Y.
Florence, Six, Barnum & Bailey, C. R.
Foley, Jack, Ringling Bros., C. R.
Forber The Marvel, 153 W. 9, So. Boston.
"Fords, Famous," Grand, Cape May, N. J.
Foreman, Edgar & Co., 1533 Broadway, N. Y.
Foster, George, 7, Lake Cone, Ft. Worth.
Fox, Will H., 14 Leicester St., London, Eng.
Fox & Hughes, Empire, Boise, Idaho, Indef.
Foster, Geo. I., 2930 York, Phila.
Fowler, Azelle May, Grass Lake, Mich., Indef.
Foy Bros., Grand, Circo Bell, Mexico, Indef.
Franklin, Eddie, 708 7, S. W. Washington, D. C.
Frans, Cogswell & Franz, 246 W. 21, N. Y.
Friend & Downing, 1894 7th, N. Y.
Frederick Bros. & Burns, Majestic, Chicago.
Fredians, Great, Barnum & Bailey, C. R.
Fredo, George, 207 E. 14, N. Y.
Frederick, Snyder & Poole, 200 N. Gay, Baltimore.
Freeman, Edgar, 708 7, S. W. Washington, D. C.
Frevoll, Frederick, 148 Mulberry, Cincinnati.
Frosto, Chris., 917 W. 6, Fairbault, Minn.
Fulton, May, 120 W. 116, N. Y.
Fuller, Ida, 138 Alexander Ave., N. Y.

G

Gabbert & Bell, Lyric, Grand Island, Neb.
Gaffney Girls, Five, 494 Madison, Chicago.
Gallardo, 82 Sumner, Brooklyn.
Gallagher & Barrett, 8, Proctor's, Newark.

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Galloway, Bert, Davis, Braddock, Pa.
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Gardiner, Jack, Orpheum, Oakland.
Gardner & Lawson, Star, Atlanta.
Gath, Carl & Emma, Bijou, Virginia, Minn.
Gardner, Eddie, 27 High, Newark.
Gardner Arline, 1958 N. 8, Phila.
Gardner & Maddern, Utahna, Ogden, Utah.
Gardiners, Three, 1458 No. 8, Phila.
Gartelle Bros., 416 S. Main, Gloversville, N. Y.
Gavin, Platt & Peaches, 4417 8th Ave., N. Y.
Gaylor & Graft, 244 W. 16, N. Y.
Gaylor, Bobby, 5602 5th Ave., Chicago.
Gaylor, Chas., 768 17, Detroit.
Gehan & Spencer, Crystal, Denver.
Gehrre, Mayme, & Co., 200 E. 33, N. Y.
Genaro & Band, 208 W. 33, N. Y.
Gelmore & Castle, Aldmore, Oklahoma City, Okla.
Genter & Gilmore, Myers Lake Pk., Canton, O.

Georgetty's, Great, Wonderland, Pk., Indianapolis.
Geromes, The, Barnum & Bailey, C. R.
Gibson, Fay, Standard, Davenport, Ia., Indef.
Gilbert, Jane, 257 W. 15, N. Y.
Gillette Sisters, 90 Manhattan, N. Y.
Gilmaine, 59 W. Eagle, E. Boston.
Gillroy, Hayes, Unique, Minneapolis.
Girard & Gardner, Amityville, L. I.
Gladstone, Ida, 335 W. 50, N. Y.
Glocker, Chas. & Anna, Rents-Santley, B. R.
Godfrey & Erieblin, 416 Elm, Cincinnati, O.
Goetz, Nat., 1818 Tree, Donora, Pa.
Golden Gate Quintet, 346 W. 59, N. Y.
Goidea & Hughes, Chutes, San Francisco.
Goldin Russian Troupe, Sells-Floto, C. R.
Goelms, Six, Ringling Bros., C. R.
Goforth & Doyle, 1929 Broadway, Brooklyn.
Gordon, Maria, Gerard Hotel, N. Y.
Gorman & West, 52 E. 88, N. Y.
Goldsmith & Hloppe, K. & P. 5th Ave., N. Y.
Gordon, Cliff, 3 E. 106, N. Y.
Gordon & Hayes, 291 Wabash, Chicago.
Gordon & Le Roy, 1777 Atlantic Ave., Brooklyn.
Gordon & Shackborn, 225 W. 27, N. Y.
Gordon & Marx, Bijou, Saginaw, Mich.
Gorman & West, 52 E. 88, N. Y.
Gossans, Bobby, 400 So. 6th, Columbus, O.
Graces, The, 228 W. 25, N. Y.
Grant, Sydney, 10 W. 95, N. Y.
Graham, Geo. W., Scenic, Providence, Indef.
Gray & Graham, 34 Bullitt, Rosnoke, Va.
Grannon, Ila, Box 2, Melrose Park, Pa.
Great Eastern Quartette, Keith's, Cleveland.
Grete & Green, 409 Nicolet, Minneapolis.
Greene, George, Ringling Bros., C. R.
Gregory, Geo. L., & Co., 948 Lorimer, Brooklyn.
Gregory's, Five, 25, Hippodrome, London, Eng.
Grove, Chas. L., 347 Wash., Chambersburg, Pa.

H

Haines & Russell, 943 Muskego, Milwaukee.
Hall, Harry, Ringling Bros., C. R.
Hall, Geo. F., 180 Center, Boston.
Hallman & Collins, Orpheum, Bucyrus, O.
Hale & Hart, 319 1/2 Indiana, Indianapolis.
Hale, Lillian & Co., Grand, Tacoma.
Haley, Harry R., 236 Ogden, Chicago.
Halperine, Nan, 559 6th Ave., N. Minneapolis.
Hammond & Forrester, 101 W. 82, N. Y.
Hanlon & Lewis, 121 W. 116, N. Y.
Hannon, Billy, 729 No. Western, Chicago.
Haney, Edith & Lee, Jr., 4118 Winona, Denver.
Hanson & Drew, Lyric, Hot Springs, Ark.
Hanson & Nelson, 592 10th, Brooklyn.
Hanvey & Clark, Aldome, Muskogee, Okla.
Harris & Randall, Palace Hotel, Chicago.
Harcourt, Daisy, Dominion, Winnipeg.
Harcourt, Frank, 44 Pleasant, Worcester.
Hardig Bros., Barnum & Bailey, C. R.
Harnish, Mamie, Bijou, Battle Creek.
Hart, Fred, 393 8th Ave., N. Y.
Hart, Sadie, 1163 Jackson, N. Y.
Hart, Willie & Edith, 1918 S. 11, Phila.
Hartsell, George, Ringling Bros., C. R.
Harland & Rollinson, 16 Repton, Manchester, Eng.
Harrity & Herr, 146 Luna, E. Liberty, Pa.
Harris, Hattie, 209 Sedgwick, Chicago.
Harvey, Elsie, 138 E. 14, N. Y.
Harvey, Harry, 3110 Cottage Grove Ave., Chicago.
Harrison, Ben Ali, Arabs, Hopkins, Memphis.
Hawkins, John, Majestic, Charleston, W. Va.
Hayes & Haley, 147 W. 127, N. Y.
Hayes & Wynn, 15 Audubon, Ave., N. Y.
Hayes & Johnson, West Indies, Panama, Indef.
Hayman & Franklin, 278 W. 113, N. Y.
Hays, Ed. C., Orpheum, Zanesville, O.
Hay, Unicycle, & Bro., Family, Pittsburgh.
Healy & Vance, 215 W. 106, N. Y.
Heath, Thos. Gainer, Keith's, Cleveland.
Hechl & Ardo, Ringling Bros., C. R.
Heath & Emerson, 200 Berriman, Brooklyn.
Hedge, John, & Ponies, San Sonel Pk., E. Chicago.
Helm Children, 149 Wash. Ave., Altoona.
Helston, Wally & Little, 1908 Columbia, Phila.
Henly & Elliott, 4925 Cypress, Pittsburgh.
Henry & Francis, 243 W. 46, N. Y.
Henry, Harry F., 54 India, Brooklyn.
Henry, Roething, St. Charles Hotel, Chicago.
Herbert The Frog Man, 95 Moreland, Winterhill Sta., Boston.

Herbert, Mabel, 404 Main, Woborn, Mo.
Herron, Bertie, 15, Orpheum, Los Angeles.
Herrman & Netzer, 306 Rivington, N. Y.
Herrmann, Adelaide, Gilsey House, N. Y.
Hewletts, The, Standard, Ft. Worth, Indef.
Hewletts, The, 806 Ave. G, Connell Bluffs, Ia.
Herbert Bros., Three, 6, Family, Butte.
Hiss Sisters, 258 W. 55, N. Y.
Heuman, Fred, Elgin, Chicago.
Hlatt Family, Fern, New Castle, Ind.
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Hill, Cherry & Hill, 197 Bay 20, Bath Beach.
Hill, Irene, 148 Moran, Buffalo.
Hill, Ned, 68 3d Ave., Brooklyn.
Hilliard, Robert, June 8, Palace, London, Eng., Indef.

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Hillyers, Three, 792 Bay 25, Bensonhurst.
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Hirsh, Estelle, 4812 Indiana, Chicago.
Hobson & Macnichel, 76 3d Ave., N. Y.
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Hoch, Emil, & Co., Shea's, Buffalo.
Hodgin, Alberta, Ringling Bros., C. R.
Holdman Bros., 207 E. 14, N. Y.
Holman, Harry, 208 American Bk. Bldg., Seattle.
Holmes & Hollison, 218 Elm, W. Somerville, Mass.
Holland, Jay, 10 W. 65, N. Y.
Holt, Alf, 41 Lisle, London, W. E. Eng.
Hope, Marjorie, 7818 Woodlawn, Chicago.
Hoover, Lillian, 211 E. 14, N. Y.
Horton & La Triska, 300 9th, Long Island City.
Horton & Linder, Ringling Bros., C. R.
Houston, Frits, 229 King, London, Ont., Can.
Howard & Pox, 1533 Broadway, N. Y.
Howard & Cameron, 479 No. Clinton, Rochester.
Howard & Escher, 881 N. Artisan, Chicago.
Howard Bros., 229 W. 38, N. Y.
Howard & St. Clair, Charing Cross Rd., London.
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Howard, Geo. F., 3458 Scranton, Rd., Cleveland.
Howard & Webster, 1533 Broadway, N. Y.
Hoyle, William, 16 S. Atteboro, Mass.
Hort, Frances & Co., Sherman-Horse, Chicago.
Hoyt & McDonald, National Hotel, Chicago.
Hudson Bros., 1387 Maple, Canton, O.
Huehn, Musical, 1553 Broadway, N. Y.
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Huetterman, Miss, Barnum & Bailey, C. R.
Huegel Bros., Majestic, Dallas.
Hughes Musical Trio, 73 E. Main, Webster, Mass.
Hurleys, The, 185 1/2 So. Orange, Newark.
Hurston, Arthur, 59 Marion, Toronto.
Hyde, Mr. & Mrs. White City, Trenton.
Hyde, Walt, M. & Co., 3506 S. Pittsburgh.
Hylands, Three, 23 Cherry, Danbury, Conn.

I

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Imperial Viennese Troupe, Barnum & Bailey, C. R.
Imman, The, Great 312 W. 24, N. Y.
Italia, 356 Mass., Boston.

J

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Jacobs & Sardi, Cole Bros., C. R.
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Jennings, Arthur, 492 Manhattan, N. Y.
Jennings & Renfrew, 338 Spruce, Chelsea, Mass.
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Jewette, Hayes & Lind, Empire, New Glasgow.
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Johnstons, N. Y.
Jones & Sutton, Palace, Boston.
Johnson, Chester, 333 3d Ave., N. Y.
Johnson, George, Ringling Bros., C. R.
Johnson, Jess P., 622 So. 4, Camden, N. J.
Johnson, Mark, White City Pk., Worcester.
Johnson, Musical, Alhambra, Brussels.
Jolson, Al., Bordenown, N. J.
Jones & Walton, Box 78, Baden, Pa.
Jordan Troupe, Ringling Bros., C. R.
Joyces, The, West Windham, N. H., Indef.
Jules & Maroon, Barlow, Minstrels.

K

Kalmo, Chas. C. Ada, Maywood, N. J.
Karland, Great, 806 W. Highland, Norfolk.
Kaufman, Reba & Inez, 14 Leicester, London, Eng.
Kealey, Dot, Ringling Bros., C. R.
Keatons, Three, 229 W. 88, N. Y.
Keegan & Mack, 1533 Broadway, N. Y.
Keely Bros., K. & P. 5th Ave., N. Y.
Keife, Zena, 508 W. 135, N. Y.
Keene, Juggling, 1360 Boston Rd., N. Y.
Keene & Adams, S. Pavillon, Portsmouth, Eng.
Keene, Mattie & Co., 1553 Broadway, N. Y.
Kelly, John T., Elmhurst, L. I.
Kelso & Leighton, Keith's, Boston.
Kelly & Rose, Young's, Atlantic City.
Kelly, M. J., 46 Johnson, Brooklyn.
Keller, Major, Pol's, Waterbury, Indef.
Kennedy Bros. & Mac, 32 Second, Dover, N. H.
Kennedy & Wilkins, 1553 Broadway, N. Y.
Keno, Welsh & Melrose, S. Hopkins, Louisville.
Kerlake, Lal, Ringling Bros., C. R.
Kerns, Arthur H., Revere House, Chicago.
Kiss-Ness, 343 N. Clark, Chicago.
Kitch & Haghl, Ringling Bros., C. R.
Kimball & Donovan, 113 Northampton, Boston.
Kingsbury, The, 1553 Broadway, N. Y.
King & Mason, Hippodrome, Buffalo.
King & Douglas, Hasbrouck Heights, N. J.
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King-Ness, 343 N. Clark, Chicago.
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Kiralfi, Gus, 1710 Third, Evansville.

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"I can't describe the enormous success,

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Koklin, Mignonette, 804 Maplewood, Chicago.
Kramer, Joe, 228 Springfield, Newark.
Kraft, Gus, Barnum & Bailey, C. R.
Kretore, 119 Washington, Altoona.
Kurtis-Busse, Riverside Pk., Findlay, O.

L

La Belle, Helen, San Souel Pk., Chicago, Indef.
La Belle, Faustine, 242 W. 43, N. Y.
Lakola & Lorain, Kindredrome, Tampa, Fla.
La Tour, Irene, 78 Burnet, Newark.
La Bianca, Bertrane, Grand, Sacramento, Indef.
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Larex, Joseph, Barnum & Bailey, C. R.
Latona, Frank, Empire, Coventry, Scot.
Lawler & Daughters, 100 W. 105, N. Y.
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La Gasta, 1911 Myrtle, Glendale, L. I.
La Raab & Scottie, 333 Locust, Johnston, Pa.
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La Marche, Frankie, 436 E. 26, Chicago.
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La Velle & Grant, 226 E. 14, N. Y.
Lavette, & Doyle, 840 N. 2, Hamilton, O.
Lakola, Harry H., Box 76, San Fernando, Cal.
Langtons, The, 704 5th Ave., Milwaukee.
La Gray, Dollie, Bijou, Eads, Wis., Indef.
Lawrence, Bert, 3 Laurel, Roxbury, Mass.
Lawson & Mason, Alhambra, Brussels.
Le Anders, 395 Madison, N. Y.
Lee, James P., Empire, San Francisco, Indef.
Lee Tung Foo, 1223 2d, E. Oakland.
Leshy, Frank W., Manhattan, Norfolk, Va., Indef.
Le Hirt, Mona, 326 Clifford, Rochester.
Leamy Ladies, Barnum & Bailey, C. R.
Leightons, Three, 1553 Broadway, N. Y.
Leoni & Leoni, 203 E. Indiana, Chicago.
Leonard, Grace, St. Paul Hotel, N. Y.
Leonard & Phillips, Lyric, Cleburne, Tex.
Leonard, Gus, Acme, Sacramento, Indef.
Leontina, Marie, 17 E. 97, N. Y.
Leonore & St. Clare, 4945 Eton, St. Louis.
Leonard & Drake, 1899 Park Pl., Brooklyn.
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Les Jaroles, Barnum & Bailey, C. R.
Leslie, Bert, Shes'a, Buffalo.
Levy, Bert, Chase's, Washington.
Leslie, Eddie, 504 Ashland Bk., Chicago.
Leslie & Patee, 714 Mellon, E. Pittsburg.
Lester, Will, 281 John R., Detroit.
Levy, Mrs. Jules, and Family, 162 W. 98, N. Y.
Leyden, Margaret, 3647 Verden, Chicago.
Levan, Miss H., Barnum & Bailey, C. R.
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Lewis & Harr, 131 W. 16, N. Y.
Lewis, Phil, 121 W. 116, N. Y.
Le Ferre-St. John, 1553 Broadway, N. Y.
Lewis, Bert, Pastime, Boston.
Lewis & Chapin, Banison, Sioux Falls, So. D.
Lewis, Mr. & Mrs. Ralph, Victoria, Vancouver.
Litchfield, Mr. & Mrs. Neil, Celerou Pk., Jamestown, N. Y.
Libbey & Trayer, 302 W. 47, N. Y.
Light, Mark, 1785 Madison, N. Y.
Lincoln, Four, 579 W. Huron, Chicago.
Lincoln, Bill, Ringling Bros., C. R.
Linn, Benn, Half Dime, Jersey City, N. J., Indef.
Livingstone, Three, Ringling Bros., C. R.
Lingerman, Samuel & Lucy, 705 N. 5, Phila.
Lloyd, Alice, Temple, Detroit.
Lloyd, Herbert, 28 Wellington, Straud, London.
Loder, Chas. A., Rose Lawn, Arcola, Pa.
Lois, 100 W. 95, N. Y.
Lomison, Willard, 223 Montgomery, Jersey City.
Long, John, Family, Erie, Pa., Indef.
Long, Frank L., 422 No. Anderson, Elwood, Ind.
Lorsine, Oscar, Coliseum, Seattle.
Lovitts, The, 314 Beverly Rd., Brooklyn.
Loward, A. G., Barnum & Bailey, C. R.
Lowe, Musical, Acme, Sacramento.
Lowry, Mr. & Mrs. Ed., 44 E. Cross, Baltimore.

Lucas, Jimmie, Majestic, Chicago.
Luckie & Yoast, 389 Sumpter, Brooklyn.
Luce & Luce, Lake Niponic, Arbridge, Mass.
Lucier, Marguerite, Quincy Adams Sawyer Co.
Luciera, Four, Onset, Mass.
Lucy & Lucier, 1553 Marion, Denver.
Luigi Picaro Trio, 460 Adolph, Brooklyn.
"Luis Kink," 14 Marlborough Rd., London, Eng.
Lute Bros., 13 Grant, Corona, N. Y.
Lukens, 4, Reading, Pa.
Lynton, Chris, Empire, Los Angeles, Indef.
Lyons & Cullum, 217 W. 10, N. Y.

M

Macerte Sisters, Olympic, Chicago.
Mack, Billy, 208 Third, N. Y.
Mack, Wilbur, Orpheum, Salt Lake.
Mack & Dougal, 1553 Broadway, N. Y.
Mac Fadyen and Mac Fadyen, 313 So. 5th, B'klyn.
MacLaren, Musical, Five, Park, E. Liverpool, O.
Madden, Fitzpatrick & Co., 1568 Broadway, N. Y.
Madden, Joseph, 189 W. 47, N. Y.
Madcap, Winkler's, 104 E. 14, N. Y.
Mac Donagh, Ethel, 68 W. 107, N. Y.
Ma Dell & Corbely, 116 Howard, Buffalo.
"Madie," 403 W. 51, N. Y.
Makarenkos Duo, 306 E. 5, N. Y.
Malchow, Geo., Bijou, Oshkosh, Wis., Indef.
Manning & Wise, 353 Bedford, Brooklyn.
Manley & Norris, 517 Walnut, Hamilton, O.
Manhattan Banjo Trio, 305 W. 127, N. Y.
Mantell's Marionettes, Luna Pk., Seattle.
Marabini, Luigi, Lyric, Lincoln, Neb.
Mardo Trio, Ringling Bros., C. R.
Marguerite & Hanley, Ringling Bros., C. R.
Marion & Pearl, Clifton Hotel, Orlton, N. J.
"Martha," 215 E. 86, N. Y.

Marlowe, Plunkett & Co., 27 Gaylord, Dorchester.
Marvella, Mounts Troupe, Ringling Bros., C. R.
Marsh, Joe, 3122 Lucas, St. Louis.
Marshall, Bert, 238 Spicer, Akron, O.
Martin, Al., Comique, Buffalo.
Martin & Crouch, Atlas, Cheyenne, Okla.
Martin, Dave & Percie, 3930 Indiana, Chicago.
Martyn, C. B., Orpheum, Leavenworth, Indef.
Marty, Joe, 1822 Hancock, Brooklyn, N. Y.
Marynes, The, Ruby, Memphis.
Mardder, Leua, Barnum & Bailey, C. R.
Mary & Petroff, Barnum & Bailey, C. R.
Mason & Bart, Victor House, Chicago.
Mason & Doran, Sheedy's, Fall River.
Mason & Keeler, K. & P., 125th St., N. Y.
Mason & Shannon, 1001 Lexington, N. Y.
Mason, Wm. A., Minerva Hotel, Phila.
Masqueria Sisters, Three, 9-23, Chicago.
Mathieson, Walter, 902 W. Ohio, Chicago.
Mathieson & Jacard, 92 W. Ohio, Chicago.
Maxwell and Dudley, 106 W. 98, N. Y.
May, Arthur O., P. O. Box 523, Norman, Okla.
McAvery & Hartley, 3 E. 108, N. Y.
McCauley, Peter, Richmond Hotel, Chicago.
McCauley, Geraldine, & Co., 706 Park, Johnstown.
McCarthy, Myles, Green Room Club, N. Y.
McCarvers, The, 2833 Dearborn, Chicago.
McConnell & Simpson, 2706 E. 8, Kansas City.
McCooy, Nellie, 557 W. 124, N. Y.
McGarry & Doyle, 901 Missouri, Toledo.
McGree Davenport Troupe, Hagenbeck-Wallace.
McGullough, Walter, Alexander Hotel, Chicago.
McGune & Grant, 3 Banton, Pittsburg, Pa.
McFarland, Frank, 311 W. 142, N. Y.
McCauley, Joe, Wonderland, Minneapolis, Indef.
McGinnis Bros., 75 Bradford, Springfield, Mass.
McGrath & Paige, 88 Wash., Middletown, Conn.
McGregor, Lulu, Grand Altona, Pa., Indef.
McLaughlin, L. Clair, Sheridanville, Pa.
McNally Bros., Ringling Bros., C. R.
McNaughtons, The, Temple, Detroit.
McPhee & Hill, 238 W. 26, N. Y.
McWilliams, G. R., Keith's, Cleveland.
Meany, Lottie & Co., 7 Elm, Charleston, Mass.
Meers, Chas. E., 2025 N. 13, Kansas City.
Melville & Higgins, 272 So. 24, Brooklyn.
Melrose, William, Barnum & Bailey, C. R.
Melroy Trio, 97 Park, Chicago.
Menestiers, The, Barnum & Bailey, C. R.
Monstter, Clowis Le, Ringling Bros., C. R.
Meyer, John, Ringling Bros., C. R.
Merritt, Raymond, Gen. Chicago.
Merriman Sisters, 912 Bellefontaine, Indianapolis.
Meers Sisters, Barnum & Bailey, C. R.
Mener, Coleman & Co., Olympic, Chicago.
Metzettes, Ten, Barnum & Bailey, C. R.
Mezano Troupe, Campbell Bros., C. R.
Mienchoff & Sanders Troupe, Shea's, Toronto.
Miacco, Al., Ringling Bros., C. R.
Mignon, Helene, Empire, St. Paul, Indef.
Milvo Bros., Ringling Bros., C. R.
Millman Trio, Folies Marigny, Paris.
Miller, Jack, 1372 No. Humboldt, Chicago.
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Miller, Elizabeth, 728 W. 21, Phila., Cleveland.
Miller, Grace, Phillip's, Richmond, Ind., Indef.
Mills & Lewis, 114 E. 11, N. Y.
Mills & Morris, Clarendon Hotel, N. Y.
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Milton Grove & Sisters Clayton, 3620 York Rd., Phila.
Millars, The, Orpheum, Cambridge, O.
Millic Four, Fountain Ferry Pk., Louisville.
Miner & Coleman, 201 W. 130, N. Y.
Mitchell & Cain, 611 Sterling Pl., Brooklyn.
Mitchell & Cairo, touring Eng. and Provinces.
Mitchell Sisters, Monarch, Lawton, Okla., Indef.
Mitchell & Quinn, 20 Bay 26, Bensonhurst, L. I.
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Montagne's Cockatoos, 54 W. 26, N. Y.
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Montgomery & Moore, 1009 Buttonwood, Phila.
Monty, Marie, 1807 1/2 Main, Parsons, Kas.
Mooney, Harry J., Barnum & Bailey, C. R.
Mooney & Holbein, Hippo, Stockton on Tees, Eng.
Morris, Leon, San Souci Pk., Chicago, Indef.
Morris & Hemmingway, Grand, Hamilton, O.
Morton, Fred W., Grand, Butte.
Mora, Silent, 112 Charles, Allegheny, Pa.
Moore & McGarry, 48 Wyckoff, Brooklyn.
Moore, Marjorie, Grand, Family, Fargo, N. D.
Moore, Tom, Auditorium, Chicago, Indef.
Moorehead, Harry (Dreamland), Norfolk, Va.
Morgan & Chester, 1553 Broadway, N. Y.
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Morton & Elliott, Moss & Stoll Tour, Indef.
Mozarts, The, Bijou, Winnipeg.

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Muller, Chum & Muller, Fountain Ferry Pk., Louisville.
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Murphy & Palmer, 309 3d Ave., N. Y.
Murphy & Willard, 605 No. 7th, Philadelphia.
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WEEK JUNE 1—TEMPLE, DETROIT.

KEITH'S, PHILADELPHIA, second week. Re-engaged to return to Buffalo, June 22nd. Had to prolong my stay four weeks owing to RETURN bookings. Cannot sail now till July 14. Return to New York September for my Musical Comedy Production, New York Theatre. My friends are awfully pleased; aren't you? They are so sorry that I have been such a failure this time.

Gus Edwards Says:

That he has gone fishing—FOR IDEAS—in Vermont. Will D. Cobb is with him. Wait until they come back. Have YOU seen "SUN-BONNET SUE"?

P. S.—That big act the "Schoolboys and Girls" with HERMAN TIMBERG will make them sit up and take notice when they open at the Orpheum, Brooklyn, next Monday. They have just completed a seven months' tour of the Orpheum Circuit, laid off one week and open up on the Percy Williams Circuit. I guess THAT'S going some.

MORE P. S.—Gus sails for Europe in two weeks to get atmosphere for his new three-act production, "School Days," starring Herman Timberg.

STILL MORE.—Gus just got off the line. He caught a fish.

Pucks, Two, 8, Highland Pk., St. Louis.
Pudgie & Emmett, 464 Blewett, Seattle.
Pullen, Louella, 184 Jefferson, Trenton.

Quaker City Quartet, 403 Macon, Brooklyn.
Quigg & Mack, 115 E. 14, N. Y.

Rainbow Sisters, Orpheum, Zanesville, O.
Radford & Valentine, Oxford, London, Eng.
Raleigh & Harrington, 233 Winter, Hagerstown.
Ralston & Son, Box 641, Patchogue, L. I., N. Y.
Rastus & Banks, Palace, Halifax, Eng.
Rawls & Von Kaufman, Lakeside Pk., Joplin, Mo.
Rawson & Jone, Phoenix, N. Y.
Raymond, Ruby, K. & P., 125th St., N. Y.
Raymond & Hall, 6239 Loomis, Chicago.
Raymond & Harper, 6406 Lexington, Cleveland.
Raymond & Hess, 1553 Broadway, N. Y.
Rayno's, Al., Bull Dogs, Sharptown, Ind.
Bazarris, The, 4503 No. 20, Phila.
Raymond, Fredericka, 16 E. 58, N. Y.
Reed & St. John, Electric Pk., Detroit.
Redpath's Napanees, People's, Cedar Rapids.
Regal Trio, 116 W. Washington Pl., N. Y.
Reid Sisters, 53 Broad, Elizabeth.
Reid, Lillian, & Co., 272 E. 35, Chicago.
Reed & Earl, People's, Bluffton, Ind.
Reed, John P., South Milford, Ind., indef.
Reed, Harry L., Washington, Buffalo, indef.
Remington, Mayme, Orpheum, Boston.
Renee Family, Spring Brook Casino, So. Bend.
Reno & Bigar, Barnum & Bailey, C. R.
Renshaw, Bert, Majestic, La Salle, Ill., indef.
Reynard, A. D., Alf. T. Wheeler's, C. R.
Rhodes & Engel, 223a Chauncey, Brooklyn.
Rice, Al., 262 Springfield, Newark.
Rice & Cohen, Keith's, Phila.
Rice, Fanny, 340 Lafayette, Brooklyn.
Rice, True, 1223 State, Milwaukee.

Rice & Elmer, 343 E. 142, N. Y.
Rich Duo, Majestic, Wausau, Wis.
Richards, Chris., 15, K. & P., 125th St., N. Y.
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Ring & Williams, 102 Liberty, Baltimore.
Rio, Adolph, 222 E. 14, N. Y.
Ritter & Foster, 7, Royal Standard, London, Eng.
Rivards, Three, 338 Scribner, Grand Rapids.
Roattino & Stevens, 114 E. 11, N. Y.
Roberts, Signa, Alvin, Cadillac, Mich.
Robisch & Childress, Lakeside Pk., Dayton, O.
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Rockaway & Conway, Orpheum, San Francisco.
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Rooney Sisters, 807 N. Patterson Pk., Baltimore.
Ross Sisters, 65 Cumerford, Providence.
Ross & Lewis, Wintergarten, Berlin.
Ross & Vack, 11 W. 114, N. Y.
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Rowland, 127 W. 27, New York.
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Sartson & Somers, Capitol Hotel, N. Y.
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Williams & Mayer, 309 W. 53, N. Y.
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Wood Bros., 207 E. 14, N. Y.
Wood & Woods, Ringling Bros., C. R.
Wood, Ralph, Lyric, Ft. Smith, Ark., Indef.
Woodford & Marlborough, Welland, Morganstown, W. Va.
Wordette, Estelle & Co., Lakeside Pk., Akron, O.
Work & Over, Keith's, Cleveland.
Wolfe & Vaughan, 610 Third, E. Cedar Rapids, Ia.
Wolford & Stevens, Crystal, Nashville.
Wormser Tots, 502 W. 3, Davenport, Ia.
Wormwood, Prof., Barnum & Bailey, C. R.
World & Kingston, Keith's, Phila.
Worthley, Minthorne, 125 Lexington, N. Y.
Wotan, Barnum & Bailey, C. R.
Woulff, Edward, Barnum & Bailey, C. R.
Wulff, Mme. E., Barnum & Bailey, C. R.
Wurnell, Arnold B., 617 McDonough, Sandusky, O.
Wynns & Lewis, 1553 Broadway, N. Y.

Y

Yackley & Bagnel, R. F. D. No. 6, Lancaster.
Yalto Dno, 223 W. 38, New York.
Yamamoto Bros., Emerald, Adams Co., O.
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Young America Quintette, 154 Clifton Pl., B'klyn.
Young & De Vole, 8 Lower 5, Evansville.
Youngs & Brooks, Suffern, N. Y.
Young, Dewitt C., & Sister, Grand, Fargo, N. D.
Young & Manning, Kyle, Beaumont, Tex.
Young, Oille, & Bros., 58 Quintenden, Columbus.
Youtnkey, Prince, Barnum & Bailey, C. R.

Z

Zada, All, Irwin, Goshen, Ind.
Zamloch & Co., Unique, Eau Claire, Wis.
Zausiga, The, Alhambra, London, Eng.
Zaras, 4, 104 W. 40, New York.
Zasell & Vernon Co., 141 E. 15, N. Y.
Zech & Zech, Wheelers, C. R.
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Zeno, Bob, 600 N. Wood, Chicago.
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Cole Bros., June 1, Buffalo. Hagenback-Wallace, June 1, Waukegan, Ill.; 2, Racine, Wis.; 3-4, Milwaukee; 5, Fox and Lac, Wis.; 6, Appleton.

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LETTERS

Where C. O. follows name, letter is in Chicago Office.

Advertising or circular letters of any description will not be listed when known. Letters will be held for two months only.

A
Anglin, Beas.
Anderson, Dan (C. O.)
Andrews, Pearl (C. O.)
Aldert, Joe.
Alpine Troupe (C. O.)
Alvin & Kenny.
Alexandro, F.
Avola, Miss.
Armstrong, Fred M.
B
Baise, Nick.
Betta, Wm.
Brockman, Slater (C. O.)
Budd, Bert.
Baldwin, Carl.
Buol, Edith.
Butler, Ida.
Brown, Henriette.
Brown, L. K.
Barnhart, Chas. (C. O.)
Belmont, Belle.
Barry, Margaret.
Burke Brothers.
Bowman, Ivy.
Brenck, Ernst.
Brown, Viola (2).
Blonden, Henry.
Blackledge, Ruby.
Brown, Harry.
Blinn, John (2).
Bloton, Lew.
Boch, Otto.
Borland, Frank.
Burns, Jack.
Brown, Tom.
Bowers, Mr.
Blanche, Belle.
Bergere, Valerie.
Bevan, Alexander.
Barrington, Sidney.
Belmont, Freda.
Bowen, Florence.
Bilyly, Prof.
Boston, H. W.
C
Carroll, J.
Castellani & Bros.
Crawford, Harry (C. O.)
Claxton, Wm. (C. O.)
Clifford & Burke.
Conner, M. R.
Clark, Harriet L. (C. O.)
Cheeves, Joe.
Cline, J. E.
Ceballos, H.
Christ, Frank (C. O.)
Coffman, Jas.
Corson, Cora Young.
Chinko.
Cressey, Will M.
Callahan & St. George.
Cripps, W. M.
Church, Alice.
Crooks, Mr.
Calvert, Albert G. (C. O.)
Crooker, Alfred.
Crawford & Gardener.
Cushing, Merrill (C. O.)
Davis.
Conaway, T. L.
Cullen, Wm.
D
Dacoma Family.
Dooley, J. Francis (C. O.)
D'Arville, Janet.
Davis, Hal.
Dean, Louise (C. O.)
Deming, Lawrence (C. O.)
Dalley, Bob and Nellie.
Doty, Chas. W.
Dressler, Marie.
Dean, Professor.
De Lacy, Leigh.
DiBella and Volpe.
Duncan & Godfrey (C. O.)
Dunn, Billy (C. O.)
Duggan, Archie.
Devey, Warren.
DeLong, Wheeler.
E
Electric Quartet (2).
Ernest, Harry.
Evans, George (C. O.)
Everhart.
Elaime, Mabel.
Electric Crickets.
Emmy's Pets (2).
Ely, J. Frank.
Elkmatte, Warren.
Emmett, Gracie.
Evans, George.
Earle, Virginia.
Evans Trio.
Earl, Verna.
F
Forrell, L. W.
Faustin, Mlle.
Flynn, Al.
Fritscher, Otto.
Felix, G.
Farren, L. K.
Forbes, Frank & Grace.
Farlen, Frances J.
Ferguson, Dave.
Freeman, Wallace.
Faxon, Barney.
Francell & Lewis.
Friend & Downing.
G
Goldstein, Abraham (C. O.)
Gibbons, Thomas (C. O.)
Green and Werner (C. O.)
Green & Werner (2).
Gilbert, L. Wolfe.
Garvey, Margaret.
Garrick, Richard.
Graham, James (C. O.)
Gulas, Florence.
Gerome, Viola.
Griff (2).
Goulding, Chas.
Green, Albert (2).
Green, Irene F.
Gordon, Ruth.
H
Hilton, Helen.
Hugston, Hugo (2).
Hughes, Maudie (C. O.)
Harris, Mr.
Harris, Geo. H. (C. O.)
Harvard & Cornell (C. O.)
Hutchinson, Willard H.
Holland, Edwin.
Huiker, Edith.
Heck, W.
Harding, Hazel.
Harris, Ida C.
Holmes, Carla.
Hazard, Lynn & Bonnie (C. O.)
Hall & Coburn (C. O.)
Howard & North.
Hawthorne, Mary.
Hayden, Thomas (2).
Hughes, Mrs. Gene.
Healy, Maria.
Holmes, Francis.
Hannigan, Jerome.
Hawkins, L.
Huntress.
Heath, Thos. B. (2).
Harrington, Don.
J
Jenkins, James (C. O.)
Julian, Harry (C. O.)
John, Johnny.
Jones, Walter.
Jones, Gwyn.
Jones, W. H. (C. O.)
Janis, Tuxie.
K
Kollins, King.
Knight, Harlan E. (2).
King, Will.
Kennedy, Frank.
Kelly and Abby.
King, Winifred.
Kitamura, M.
King, Hatch.
L
Loretta, Otto.
Landrea, Patsy.
Lewis, Jack.
Lealie, Genie (C. O.)
Lavine, Arthur.
Leon, Nellie.
La Greca.
Lyon, May.
Leima, Louis.
Love, Frankie.
Lusby, Huchison (C. O.)
Lenly, Miss E. (2).
Lefteries Family.
Lorraine, Olga.
Luckens, The 4.
M
Marx, Julius W.
Marks, Chas. (C. O.)
Melcott, Armand.
Mansola, Jesse A.
Midgley & Carlisle.
Malcolm, Annette.
Murray, Elizabeth.
Mack, Chas.
Murphy, Jim.
Malliaid, Virginia.
McNish, Frank.
McLellan, Chas.
Murray, W.
Moore, Marty.
MacFadden, Mr. and Mrs.
McKenzie, Miss.
Martin, Frank W.
McLain, Phil.
McBride, Harry (2).
Moore, James A.
Miller, Clyde, C.
Miller, Louis.
McDermott, Billy (C. O.)
McCree Devenport Troupe.
MacMamel, Aloa.
McCree, Junie.
Miller, Edgar M.
McDonald, Mike.
Malville, E. C.
Matthews, Ego.
McLain, Mabel.
Moore, Tom.
Moore, Annie (C. O.)
Milliken, Lucy (2).
Myers & Meer.
Miller, M. D.
McVillie, W.
Merrill, Chas.
N
Nelson, Arthur.
Niemeier, Joe H.
Navaro, Joe.
Nugent, Wm.
Nile, Grace.
Nichols, C. B.
Niblo, Fred (2).
O
O'Neill, Sak.
Othello, Miss.
P
Panzer, Willy.
Person, Camille (C. O.)
Price, Beatrice.
Paulini, Mrs.
Purdy, Francis.
Purcell, Peter (C. O.)
Q
Queen & Rosa.
Quigley, Helen.
R
Rye, George.
Russell, Marion.
Reynolds, John B.
Rosa, Beale.
Ryan & Ritchfield.
Rene, Beatrice.
Roeder, Gus.
Robinson, Ada B.
Raulley, Allan.
Redding, Francesca (C. O.)
S
Renning & Brown.
Russell, Leah.
Ruskin, J. McKee.
Rogee, Leon.
Ronne, Bert (2).
Reard, Lola.
Rochester, Nina.
Remington, Mayme (2).
Rado, Phil.
Raymond, Ruby.
S
Semon Children (C. O.)
Silverton, Will (C. O.)
Smith & Chapman.
Smith, Harry H.
Stephens, H.
Sattell Bros.
Stephens, Walter.
Sherwin, Paul.
Spong, Hilda.
St. George, Jennie.
Smith, Charles F.
Stevens, Mike J.
Sidney, Clara.
Schulze, E.
Sommers, J. T.
Scott, Frank.
Scanlon & Stevens (C. O.)
T
Tully, Guy.
Travis, Aime.
Teagarden, H.
Taylor, Mae (C. O.)
Taylor, Phillip M.
Trovillo, Mr.
Torcat, Louis (2).
U
Ulpas & Hella.
V
Vincent, Lucretia (C. O.)
Valley, Camille.
Voelker, Frederick.
Van Horn, Marguerite.
Volta, Nellie.
Vincent, Lucretia (4).
Valassi, Mr. (2).
W
Wayne, Charles.
Wilton, Thomas.
Welch, Pauline.
Wilson, George.
Whelan, Albert.
Wynwood, Beatrice (2).
Wynwood, Helen.
Wolfe, Gracie (2).
Wolfs, I. S.
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NOTES

Sam Sidman, Alf. G. Herrington, Tom Miner and Barney Gerard became Scottish Ritters (32nd degree Masons) all together last week.

The Williamsburg Trust Company, in which several of the theatrical concerns, including the Williams' Circuit and Empire Circuit Company, have funds tied up, will resume business June 1.

Helena Frederick, the soprano singer, who has played the vaudeville circuits for two years, has signed for next season with "Fluffy Ruffles," in which Hattie Williams opens in September at the Criterion.

CORRESPONDENCE

Unless otherwise noted, the following reports are for the current week:

CHICAGO

By FRANK WIESBERG.
VARIETY'S Chicago Office.
Chicago Opera House Block.
(Phone Main 4330).

MAJESTIC (Lyman B. Glover, mgr.).—The show this week does not average above fair. Dell Fox heads, and is well received. It is her first appearance here in three years. "Colonial Septet" returns and is the same instrumental number, well staged and costumed. Clayton White and Marie Stuart, in "Cherrie," have the best sketch ever presented by them, and were the laughing hit of the bill. Raymond and Cavely return with new and old jokes, given in their "Dutch" dialect. The burlesque opera scored as usual. "Frelie's Dogs are a well trained lot and proved very interesting. James F. Macdonald, in songs and monologue, pleased immensely. He has an effective delivery and plenty of new material, making an impression immediately upon his appearance. La Sylphe, the European ice dancer, imported for the Orpheum Circuit, and making her first appearance here, has pretty costumes and stage setting of a Moorish effect. She did very well. Harry Webb, in black-face, with well-written patter, passed over a most satisfactory monologue much the same as when last heard. Raschetta Brothers did nothing new in acrobatics. Clark and Duncan followed the pictures while Alice Norton, the high priced supposed-to-be-novelty act from Europe, who makes jewels on the stage, preceded the Kinodrome at a time when hardly a person was in the house. This is her second week at the Majestic. Three Sisters Macarte gave a graceful act on the wire, holding the audience until the finish of the act and show.

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STAR (Tom Carmody, mgr.)—Edna Luby, Olympe Des Vals Horses, Harry First and Company, Chyo Kasuya, Gilmore and Castle, Four Fantastic La Delles.

CRITERION (John W. Hogan, mgr.)—Vaudeville will be given at this melodramatic house during the summer. This week Marvin Brothers, Jimmie Lucas, Frank Milton and De Long Sisters, Potts Brothers and Company, Bonny Gaylord, and Richards and Grover.

NORTH AVENUE.—Fitzsimmons, Cameron Kent and Company, Irma Orbanany's Cockatoos, Porto Rican Military Quartette, Francis Owen and Minnie Hoffman Company, Jacobs and West, Lillian Burnell, Leona and Perez.

SCHINDLER'S.—Melville B. Raymond's Four Tubullion Dancers, Silent Tait and Ameer, Ed and May Woodward, George Arlington and Company, Chas. L. Danforth, Bertha Phillippe.

PREMIER (C. W. Schaefer, mgr.)—Burkhart and Nielson, Williams and Stevens, Jim Hart, Hayden and Hayes, Grace Coyne, Mr. and Mrs. George Hart.

GEM (C. W. Schaefer, mgr.)—Roy Lee Weels, Gladys Churchill, Mr. and Mrs. Jimmie Maher, Margie White, Billy Tann Sweeney and Rooney.

LYRIC (John Leonard, mgr. Chicago Heights, Ill.)—The Velde Trio, Four Musical Cates, Bean and Hamilton, Edith Shaw, Cremona Brothers.

NATIONAL.—George and Pauline Kidd, F. E. Earnshaw, The Musical Leotos, Ralph Connors, Vivian D. DeDarion.

IOLA (Geo. E. Powell, mgr.)—Mitchell and Browning, Juggling Jalvans, Allen and Cromler, Mr. and Mrs. Savor, Kraft and Gayle.

CRYSTAL.—Barclay and Barclay, Bobbie Kuecher, The Whettens.

NEW GEM (Henry and Belden, mgrs.)—La Petrie and Adams Company, Chas. Wilson, Nellie LeVere.

FOLLY (John A. Fennessy, mgr.)—"Fay Foster," return engagement.

EMPIRE (I. H. Herk, mgr.)—"The Cherry Blossoms."

NOTES.—The Northwest Theatre Company has incorporated with capital of \$2,000 by M. Linker and E. Cohn.—W. L. Churchill and Dan Pllmore, who are interested in a circuit of vaudeville theatres in Michigan, will have a \$30,000 theatre at Bay City, Mich., by August 1.—Vardon, Perry and Wilber, having closed with the Crackerjacks," will play parks during the summer, having been booked until fall. The boys recently purchased new instruments costing several hundred dollars, and their act is improved considerably.—Jolly and Wild have returned from their short trip abroad and are now playing in the middle states. They are booked solid for next season.—Chas. Harnols will build a theatre at Missoula, Mont., for vaudeville and moving pictures.

—David Beebler, manager of the Orpheum, Sioux City, Ia., is in the city and will remain in the Majestic headquarters of the Orpheum circuit until fall. Mr. Beebler says the past first season was a very profitable one for the Orpheum in Sioux City.—The new vaudeville theatre, which is now being erected at Plymouth, Ind., for D. W. DeWitt, will be known as the Majestic. The building will be owned by J. D. Williams. It will be furnished with all modern appointments.—J. A. Sternad, associated with the Western Vaudeville Association, previous representative for the Empire Circuit (Western Burlesque) and dealer in many acts for vaudeville theatres throughout the country, will shortly produce two or three new novelty acts under his own direction. Mr. Sternad is manager of "Redpath's Napanees," and its success encouraged him to enter the producing field more extensively.—Laura Davis has been booked for ten weeks by William Morris' Chicago office, immediately after her engagement at Danville, Ill., and will play Coast time in the fall.—C. T. Rettick, of Memphis, who owns and operates a number of theatres in the South, known as the Rettick Circuit, has turned the booking over to Sam Du River. Hereafter the house received the acts direct through Rettick's office. Opposition conditions in that territory caused the change in booking arrangement.—The Velde Trio are playing consecutive time in and around Chicago, and have park engagements through the Middle West.—Herbert Brenon and Helen Downing are in stock at the Majestic and will play for the summer. The Majestic is a vaudeville theatre, operated by the Inter State Circuit, and the season of dramatic stock has been arranged through E. F. Carruthers, its general manager.—"Silent" Tait has taken a partner in his act, which was given for the first time at the North Avenue Theatre last week.

NOTES.—Winona, Wis., Floesia, Ill., and Edward Clarke are the principal members of the east in "The Lady From Lanes," the new musical comedy produced at the Bush Temple by Will J. Block.—Musical shows by the stock company will be a fixture at the former dramatic house.—At the meeting held by the "White Rats" in their rooms at the Saratoga Hotel on

Friday last, resolutions were passed approving the methods adopted by I. A. L., the German organization of vaudeville artists. Chas. Colby, of Colby and May, a member of the I. A. L., acted as chairman after Bobby Gaylor called the meeting to order. Harry Waltera suggested that a report of the session be sent to the White Rats headquarters in New York, with the information that a resolution has been passed to send a representative to Chicago to investigate the vaudeville situation, with a view of compromising on a "pay or pay" contract as issued at the United Offices in the East.—Granville and Mack have re-engaged with the "Cherry Blossoms" for next season.—Hiram Sallan, treasurer of the Grand Opera House, Sioux City, Iowa, was in the city during the week.

BOSTON

By ERNEST L. WAITT.

VARIETY OFFICE, Colonial Theatre Bldg.
Fred Niblo, headlined at Keith's tells new stories that are laugh pullers: "Night on a Hogboat," is featured; Capt. Auger and Co., in "Jack the Giant Killer," big killing; Mason and Keeler, Wormwood's Animals, Netta Vesta, Werden and Taylor, Joe and Sadie Britton, the Keeley Brothers, the Musical Craigs, and Tanna, juggler, complete the bill, except for the Meek International Trio, brought back to renew their challenge to the world for dumb-bell lifting, about which there was recently a case in court.

HOWARD.—John L. Sullivan, Jake Kilrain and Kid Cutler are headlined, with a good vaudeville show, in which Horton and La Triska have a novel doll act, and Tony Williams and Ethel Rose give a clever playlet.

PALACE.—The stock company put on "The Birthday Party," and "The Day at the Beach," with vaudeville by Knox Brothers, Honan and Kearney, Campbell and Grady.

AUSTIN & STONE'S.—Pearl La Rose, John Smith, the Aeolian Quartet, are in the theatre bill.

WONDERLAND.—Annette Kellerman is the main open air feature here, aside from Pawnee Bill's Wild West. Business opened fair.

NOTE.—Norumbega Park, Lexington Park, and Gorman's Summer Park at Medford open next week.

DENVER

By HARRY X. BEAUMONT.

Office Crystal Theatre Building.

ORPHEUM (Martin Beck, gen. mgr.)—Chas. E. Evans and Co., head and well liked. DeWitt, Burns and Torrance, in "The Awakening of the Toys," very artistic and hearty reception, Mr. and Mrs. Geo. Beane in "A Woman's Way," old "drug" story, cleverly handled. Lew Welis, comedian and musician, went well with some new material. Mankin, "The Frog Man," splendid scenic effects, clever contortionist, individual hit. Willy Pantzer and Co., cleverest acrobatic act this season. Davis and Walker, colored, well encored.

CRYSTAL (Wm. A. Weston, gen. mgr.)—Adgie and her Lions, biggest drawing card ever in house, Ida Elliott and Co., in "The New Minister," laughing hit. The sketch has a visible plot and is capably handled. Waldron Bros., German comedians, went good. Need some new material. Winifred Stewart, female baritone, sang popular songs to repeated encors.

NOTES.—The Four Brown Bros. and Doc. Kealy are heading the bill at the Majestic and are the hit of it. Jack Golden and Company have been engaged for an indefinite run at the Majestic to put on stock comedy. At the conclusion of her present engagement with the Western States Association, Adgie and her Lions will play parks in the Middle West.—Nielson's "Aerial Ballet" opened at the Crystal May 25.—Dierlezz Bros. and Arthur and Huston and Company have completed the W. S. time and are en route to New York.—Edw. Emery and Company are negotiating for a New York opening. Pat Casey will do the business.—Winifred Stewart has had her time extended several weeks on the Western States Circuit and will be in New York in July.

PHILADELPHIA

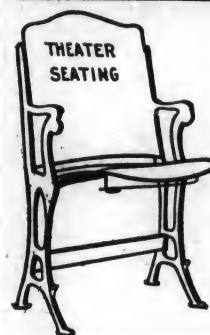
By GEORGE M. YOUNG.

KEITH'S (H. T. Jordan, mgr.)—The bill rounded out a better show than expected. It was light in calibre and nearly all the acts were familiar, but there were four or five big feature numbers which brought the average up. Alice Lloyd was in much better voice than last week and sang through five songs with the house clanking for more on Monday. Two of her old numbers continue as the biggest applause winners. Miss Lloyd as well as the McNaughtons are hold-overs. The McNaughtons again won their share of the honors. Barnold's box with the original incriminated one held down a spot near the close in first rate style. Barnold deserve all the ap-

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plause received and it was very generous. The dancing of the Four Fords found ready recognition. The loose dancing number does not seem to reach the desired effect and something more showy might be substituted. The boys also injure the appearance of the flush by wearing those minstrel first part silk suits. The girls look very well and the substitution of something more conventional for the boys would make further improvement. Ben Welch has made little or no change in his monologue since last heard, but has a couple of first class parodies and one or two songs which carry him through. He was well liked. Snyder and Buckley had an important position. Ila Grannon proved a strong number for an opener. Miss Grannon sings her songs well and had no trouble giving the show a good start. Barry and Wolford had some bright talk, but their songs won the most favor. The "popular song" duet scored deservedly and the two left a very firm impression after being called back several times. Louis Guertlin gave an interesting exhibition of jumping. It is a novelty seldom seen in vaudeville now. A comedy assistant might furnish the life act needs. Mayme Remington and her "picks" met with fair success. The only time the "picks" worked hard was near the finish. The Four Rianos put a strong finish to the regular bill with their comedy acrobatics. Lew Simmons and Charles Rents in a minstrel act; The La Belles, jugglers; Werner and Lakewood and the moving pictures completed the bill.

GAYETY (Ed. Shayne, mgr.).—The summer stock burlesque season was inaugurated this week, securing a flying start. At first glance it looked like a return date of Robie's "Kulckerbockers," considerable of the material used in the first part and burlesque having been with the "Kulckerbockers" during the past season, while several of the principals of the Robie show are members of the company. "Big Bugs" is the title of the opener and Jack Reid has remodeled it to excellent advantage, it moving smoother and faster than when seen before. Reid, in the character of Nery Nat, is principal comedian supported by Ward Caulfield in a like character, handling much of the comedy, which was a blackface part, and it is an improvement. There is quite a lot of action in it, boiled down to about thirty minutes with a liberal sprinkling of musical numbers. Ella Gilbert fills her familiar role acceptably and leads one of the best numbers of the show. Fran-

cisca Warde, who seems new in burlesque, at least she is not known here, figures principally in the vocal strength of the company. Miss Warde possesses an unusually good voice for burlesque, but makes the mistake of using it too much. In the numbers she appeared to be trying to overcome the volume of the entire company to the natural result in personal loss. The difference was plainly evident in the burlesque, where Miss Warde was seen to much better advantage in every way, and her singing was one of the best bits introduced. Another newcomer was Anna Driver, her first appearance in burlesque. Miss Driver makes an attractive soubrette, reading her lines intelligently and leading a couple of numbers with good results. Frank Wakefield, Billy K. Wells and Frank Fox were satisfactory in minor roles. "Murphy's Mishaps," the burlesque, brought Reid and Caulfield into prominence with their capital specialty, "Murphy's Reception." There is an abundance of good humor in this, and it was really the bright spot of the bill. Ella Gilbert secured her share of the honors, first leading a military number and later gave the comedy end of the show a boost. Julia Sinclair, "The Looney Girl," who made good in a number in the first part, had a principal boy role in the burlesque, which she handled in a manner that should win recognition from some manager who is after a good looking "boy" for next season. Frank Wakefield makes the best of a "dope-head" and Billy Wells appears at intervals as a Hebrew. There are sixteen girls in the chorus and Mike Benton has done good work drilling them in the numbers. They sing above the average and went through their work cleverly for a first night's showing. All the numbers are snappy with plenty of stepping, a gingery little blonde on the end of the line setting a good example for the others. The only spice in the show was held for the finish, when a "cooch" number, with Julia Sinclair and a number of the chorus girls leading, proved quite the most daring thing attempted this season with the exception of the Woodhull show. Frank Fox opened the olio with illustrated songs and made a firm impression. The Alvin Brothers showed a fairly good ring act, the comedy being short. Billy K. Wells offered a monologue, not new nor well handled, but did nicely with songs and parodies. Anna Driver also sang songs. She is using one now being sung by Alice Lloyd, and she sings all of them well. Miss Driver looked nice and neat in a red outfit and

filled her spot in the olio very well. Christy, the comedy juggler, closed the olio, and Louise Willis appeared later in her toe dancing specialty, both meeting with approval. There have been a number of shows appearing here during the "Wheel" season, which did not average up to the Gayety stock company. If Jack Reed can keep up the pace started, Manager Eddie Shayne should do enough business to give him a fine start on the regular season.

BIJOU (J. C. Schanberger, mgr.).—The summer stock season ended abruptly Monday night after the second show by John Orlevs' "California Girls" stock company. Beginning Tuesday a series of talking-pictures, moving pictures, illustrated songs and two vaudeville acts made up the bill.

CASINO (Elias & Koenig, mgrs.).—The warm weather had no effect on the opening of the "Behman Show," the house being crowded and the show going with a rush.

TROCADERO (Fred Wilson, mgr.).—"Rolllickers," return date this week.

ASHLAND, KY.

MAJESTIC (A. L. Martin, mgr.).—Sam Harris, good; Ivy and Ivy, musical, good.—**EDISONIA** (C. W. Handley, mgr.).—M. P.; business good. **EMERSON FLOATING PALACE**.—Showed to large audience 19, performance good.

RUCKER.

BALTIMORE, MD.

MARYLAND (F. C. Schanberger, mgr.).—Keith picture vaudeville prevails again this week with three vaudeville offerings, including Dr. Bowker, ill. travelogue; Roberta Keene and her "Madrigal Boys," hold over; National Four, singing; the Kinetograph, with ten subjects concludes.—**GAYETY** (W. L. Balluf, Jr., mgr.).—Return of "Bon Tons," fair business.—**NOTES**.—Monumental closed 25 with benefit for manager, Col. Sam M. Dawson.—Holiday Street theatre will continue with pictures as long as patronage holds up. **FRANK F. MEYERS.**

BRISTOL, TENN.

FAIRYLAND (Melvin A. Hayes, mgr.).—Marshall Sisters, good; La Clair and West, very good; ill. songs by Miss Walk, pleased.—**ELITE**

(Harry Knox, mgr.).—Maude Bell, Price and Co., character songs, good; Neely and Robinson, acrobats, excellent; Kaufman and Kaufman, comedy sketch, good; ill. songs by Mercedes Alvin, pleased.—**NOTES**.—The new Electric Park and Zoo opened on 18 with large crowds and good free attractions.—Mrg. Hayes of Fairyland theatre has leased and will manage the Auditorium at Greenville, Tenn., opening June 1, running vaudeville through the summer and playing Klaw & Erlanger shows during the winter.—Jimmie Kilgore is spending the summer here. **R.**

BUFFALO, N. Y.

SHEA'S (M. Shea, mgr. Monday rehearsal 10).—A good headline bill with Lily Lena, an English singer of dainty songs making hit; James Thornton, warm welcome in great monologue; Cameron and Flanagan, original and pleased; Rafin's Monkeys, excellent; Knight Brothers and Marlon Sawtelle, great dancing skit; Burke, Touhey and Co., funny; special feature, "The Crickets," pleased.—**GARDEN** (Charles E. White, mgr.).—"Rose Sydeff's London Belles," business big. Motion pictures and vaudeville will be put on for summer season to follow.—**LA FAYETTE** (Charles M. Hagg, mgr.).—"The Jolly Girls," large business; Spike Hennessy was well taken by Dennis Mullen.—**LUNA PARK** (R. H. MacBrown, mgr.).—Opened 27, Ferrara's Congress of Wild Animals, big feature; "The Tickler," and a host of concessions; Moll Trio, out-door aerial act; Mr. and Mrs. Harry Thorne, Adolph Ringling, Lamont's Cockatoo, Mile. Chira and Charley Brown appear at Luna theatre. Band concerts by Simon's Luna Park Concert Band every day.—**NEW** (W. O. Munyer, mgr.).—Business good; Lester Howard, German comedian, and Mabel Burrows, ill. songs, pleased; good line of motion pictures is given.—**GOLDEN PALACE** (A. G. McCullum, mgr.).—May Williams, "coon" shouter; John Chambers, took well; business excellent with ill. songs and animated pictures filling out the bill.—**NIAGARA** (F. F. Hartzelle, mgr.).—Hortense Owens, good soprano, pleased; songs and m. p.—**HIPPODROME**.—Good vaudeville, songs and m. p. to excellent business.—**GRAND**.—Ill. songs and animated pictures, good returns.—**THEATRE COMIQUE**.—This new place is having good business with vaudeville, songs and pictures.—**LA GRANT**.—Doing nicely. Eastside m. p. houses

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THE PAINTER'S DREAM.—The brushes get busy by themselves and do the work of the sleeping painter unaided by human endeavor—Soon the sign is painted—it is a girl reclining on a half crescent moon—Slowly she comes to life—The assistant makes love to her—The painter is jealous and drives him away—For revenge, the assistant paints black stripes all over the new sign—The boss grabs a bucket of white paint and endeavors to obliterate the black stripes.

A STUDY IN BLACK AND WHITE.—A baby in its carriage—Assistant paints it black—Boss paints it white again—A park bench is painted black—A gentleman in white duck suit sits on it—His clothes are spoiled, but the boss painter tries to paint out the black stripes—A charming girl asleep on a bench—The assistant paints on her face a French moustache and goatee—The painter arrives and proceeds to paint them out—Two lovers wrapped in the bliss of a "Soul Kiss"—The crazy assistant paints her dress with black stripes, while the painter endeavors to efface them—And still the lovers are oblivious of all that has transpired—The assistant paints black stripes on the sidewalks, while the boss proceeds to rectify the damage by painting out the black stripes—A white horse becomes the next victim—They return again to the board fence—A quarrel ensues and a lighted cigar is thrown into the paint bucket—An explosion follows—Up goes the painter and his assistant through the clouds—They arrive on the moon—The assistant paints the moon with black stripes and the boss paints them white again; the crescent moon tips them off and they descend with a bump—The painter awakes to discover that after all it is only a painter's lazy dream.

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FAIRVIEW PARK (People's Railway Co.; managed by J. Elmer Redell).—Opened 24; improved much since last season; two main attractions are band concerts and the Fairview theatre. "White City" opens 30.—**FAIRVIEW** (J. Elmer Redell, mgr.).—Headliners, Midgley and Carlisle, big hit; Goyt Trio's acrobatic dogs, wonderful things; Irma Claire, impersonations, well received; "The Singing Four," very fine and please; Latoy Brothers, comedy gymnasts, roar. JACK BRAMIN.

ELMIRA, N. Y.

RIALTO (F. W. McConnell, mgr.).—Mr. and Mrs. Nick Hughes, Sam J. Racoe, Nellie Zaman, Sue Dale, Emilie Walte and Rialtoscope; good bill.—**FAMILY** (G. W. Middleton, mgr.).—M. P. and Trans-Atlantic Comedy Four. This house will offer pictures and one act during summer. J. M. BEERS.

EVANSVILLE, IND.

OAK SUMMIT PARK (Sweeton & Daubau, mgrs.).—Creature and his band. The street car

company could not take care of the crowds. Although the weather was not very favorable this park beautiful enjoyed a very large business for the opening week, and this week promises to be a record breaker with the following good bill: The Famous Howard Brothers, flying banjoists, very good and pleasing; Lillian Ashley, mimic and cono shouter, is "it"; Dick and Alice McAvoy liked very much; Adams Brothers, roller skates, recalled a number of times; Wm. Esks, magician, kept the house in mystery.—**MAJESTIC** (Frank B. Hooper, mgr.).—Still drawing large crowds although the competition is growing stronger. The Four Lincolns, singing, very good; Morris Cook, acrobatic comedian, kept house in a roar; Kelly and Massy, comedy act, were good; Cleone Paul Fell, singing and dancing, pleased.—**HARRINGTON'S AIRBOME**.—Ferris Comedians in repertoire. —S. O.

FALL RIVER, MASS.

PREMIER (L. M. Bone, mgr.).—M. P. and Morris and Lincoln, knockabouts, good; Dutchie Collins, comedian, fair; Mrs. Jules Levey and Family, musical, hit; Laura Houston, "coon" shouter, good; Thomas Mullins, U. songs, good.—**PLEASANT STREET** (James Mason, mgr.).—M. P., and Dan Malley, good; Ella Fondeller, dancer, good; Crawford and Garander, singing, good; Mason and Dorn, eccentric comedy, very good.—**PURITAN** (Hill & Hooper, mgrs.).—M.

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are offering vaudeville, songs and pictures, excellent business.—**ARENA**.—Ringling Brothers Circus, 30; Cole Brothers cancelled and go to Niagara Falls instead.—**NOTES**.—The Knights of Pythias' Old Fashioned Circus at Convention Hall, June 8, promises big. It will be managed by Charles E. White, an old circus man.—All the summer resorts open 30 and the outlook is good.

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By HARRY HESS.

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CHESTER PARK (I. M. Martin, mgr. Sunday rehearsal 10.—This week's bill best the Park ever had. Contino and Lawrence, very clever. Mystical, novelty change artist, warmly received. Lillian Berry Reid, finished singer. Rice and Prevost, comedy acrobats, a "riot." **GRAND OPERA HOUSE** (Daniel W. Bauer, mgr. Sunday rehearsal 11).—Fitzgibbons and Lewis, musical, fair; Bregers and Kingman, acrobats, good; Annie Goldie, vocalist, fair; Swan's Alligators, retained.

CONEXY ISLAND (George W. Engelberth, amusement mgr.).—Evans and Evans, dancers, fair; Twin City Comedy Four, average; Ardell Brothers, Roman rings, pleasing; Esther Moreaslee, soloist, amateurish; Lafayette-La Mont Troupe, fair; Smith and Damm, musical, fair.

ZOOLOGICAL GARDEN (Walter H. Draper, secretary).—Weber's Band of America, opened three weeks' engagement. There are not over ten men who were with the band last year, most all being new faces. Their playing shows lack of rehearsals. Mr. Weber, the conductor, worked hard, with but little success.

CLEVELAND, O.

KEITH'S (H. A. Daniels, mgr.).—La Vine-Cimaron Trio, acrobatic, clever; Callahan and St. George, pleased; Melville and Higgins, well liked; "Six Little Girls and One Teddy Bear," scored; Bowers-Walters-Crocker, acrobatics, hit; Melbourne MacDowell and Virginia Drew Trencott, dramatic sketch, "The Oath," good impression; Stella Mahew, songs, won favor; Carlotta, "Looping the Loop," sensation.—**EMPIRE** (Geo. Chenet, mgr.).—"City Sports," closing Empire this week for season.—**STAR** (Drew & Campbell, mgrs.).—Sam Rice "The Helr to the Hoopla," which pleases for a stock show.—**LUNA PARK** (Edwood Salisbury, mgr.).—Street car strike keeps attendance down. Numberless new attractions have opened. WALTER D. HOLCOMB.

DANVILLE, ILL.

LYRIC (Fred W. W. Hartmann, mgr.).—The Rosar-Mason Stock Co., The Great Rosar Family, musical; Van V. Miller, comedian; Cora Mitchell, balladeer; Guy Beach, blackface; good business.—**AIRDOME** (Lawrence Taylor, mgr.).—Verne and Verne, blackface, good; Hickey and Nelson, comedy acrobats, clever; Miss Tulsa, pleased; Mr. and Mrs. Perkins Fisher, in "The Half Way

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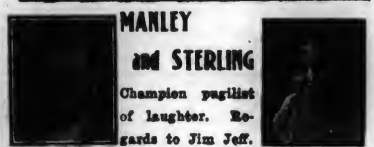
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Hungry for something in the way of amuse-
ment, something that might to at least a small
degree interest and help pass the time away.
your correspondent made the rounds yesterday and
last night, dropping in at a half dozen combina-
tion vaudeville and picture places, and, with but
one or two exceptions, found all wanting.—
SAVOY (Beaty and Lesser, mgrs.).—Opened to
a fair house, again the inevitable will happen.
"Bavoy available." Harrisburg is not a bad show
town, but the people want just a wee little new
occasionally for their money.—HIPPODROME
(A. L. Roumfort, mgr.).—Has on the best of the
season in the Famous Fords, handcuff experts.
They do a good turn. Wit the Orpheum closed,
other houses are missing a golden opportunity.
C. C. CORBIN.

JACKSON, MICH.

BIJOU (Will Marshall, mgr.).—Gordon and
Marx, German comedians, laughable; "Three Danc-
ing Sunbeams," very good; Gaudschmidt Bros.,
acrobats; Al H. Tyrell, biggest hit of the season.
BRADLEY.

JOHNSTOWN, PA.

GLOBE (J. G. Foley, mgr.).—Van Cello,
equilibrat, good; Marie Vogel, songs, pleasing;
Darris and West, German comedy, good.
JESTICAM.

KANSAS CITY, MO.

FOREST PARK (Jim P. Anderson, mgr.).—
Lukens' Bears, pleased; Hulst Tronbadours, and
Florida Blossoms; roller skating the fad; good
crowds.—CARNIVAL PARK (Will R. Winch,
mgr.).—Banda Bianca Di Milano, biggest success
ever; Vandeville in The Wigwam, Roberts, Hayes
and Roberts, clever; George Armstrong, good;
O'Bertl, aerial; all concessions; pleasing and
well patronized.—ELECTRIC (Sam Benjamin,
mgr.).—Banda Rossa, great favorite; attendance
good.—FAIRMOUNT PARK (W. F. Smith,
mgr.).—Boating, bathing, roller skating, and danc-
ing, well patronized; "The Hill" concessions do-
ing well. FAIRPLAY.

LAWRENCE, MASS.

COLONIAL (J. Fred Lee, mgr.).—Juggling
De Lisle, pleased; Carroll and Baker, Hebrew
comedians, went big; Ben Keaveney, local, singer,
scored; Blanch Gerard, comedy, fine; Webster
and Carleton, very funny.—NOTE.—Lawrence
Opera House has closed. JOHN J. JOYCE.

LINCOLN, NEB.

LYRIC (H. M. Miller, mgr.).—Week 18; Bill
of highest order; good houses. Chas. Marville
scored; Johnson, blackface, hit of bill; The Zoy-
arras, equilibrista, sensational; The Bruces (2),
eccentric singers and dancers, and buck and wing
on roller skates, first class; J. J. Wilde, lit.
song. M. p. houses report good week.

MILFORD, MASS.

LAKE NIPMUC PARK (D. J. Sprague, mgr.).
—Wesley Norris, clever; Donovan and Arnold, big
hit; Theo- and Her "Dandies," pleased; The
Rasaris, clever. CHAS. E. LACKBY.

NEWARK, N. J.

PROCTOR'S (R. C. Stewart, mgr. Monday
rehearsal 9).—Five Majors, English entertainers,
improved since here before. Ralph Hers, clever
character monologue; Mr. and Mrs. Howard Tree-
dell; Brown, Harris and Brown, singing and danc-
ing skit; Leona Thurber, "licks," good; The
Voelkers, pleasing musical offering; The Four
Floods, acrobats, and The Piquays, hand bal-
ancers, look after the strenuous part.—WALD-
MANN'S (Lee Ottelenghi, mgr.).—Irwin's "Big
Show."—EMPIRE (Harry Hyams, mgr.).—The
Western Wheel closed their season here last
Saturday. The new Italian Grand Opera Com-
pany will play for a short run, headed by Edith
Helena and Mario Tortorico, tenor.—OLYMPIC
PARK (Wm. P. Miller, mgr.).—Opened last
Saturday to big business. The ballroom skating
rink has been remodelled. Balloon ascensions are
given twice daily. Aborn Opera Company will
open for a summer run on June 14th.—ELEC-
TRIC PARK (Chas. Dunlap, mgr.).—Ballroom,
electric fountain, with living pictures, etc., doing
very well. At the Rustic Theatre are Mr. and
Mrs. George Hardon; The Frans Duo, cycle act;
Frances Gerard, vocal; Rose and Ellis, barrel
jumpers; John Walsh, comedian and Arthur Yule
and Company. Business good on opening day.—
HILLSIDE PARK (Wm. Thaller, mgr.).—Has
had a thorough overhauling and the lake has been
enlarged for motor boating. The menagerie has
had some added animals since last season. In
the hippodrome is Nodine's "Wild West" with
Milton Brown, steer thrower. Mr. Mrs. Charles
Aldridge, Mr. Mrs. Chas. Tompkins, and others in
"The Attack of the Prairie Schooner," "The
Burning of the Settler's Cabin," and Indian War
Dance by the entire company. The park is a
success. JOE O'BRYAN.

NEW HAVEN, CONN.

POLIT'S (F. J. Windisch, mgr. Monday re-
hearsal 10).—The "Italians, headliners, acrobatic,
has attracted wide attention; Rome, Mayo and
Joliet, burlesque minstrels, very funny; Attwood
and Terry, original way of entertaining; "Ten
Country Kids," neat conception and took big;
Dora Ronco, violinist, insistent encores; The
Henneman Trio, bicycle, very good; Will S. Marion
and Vera Rial, in "The Witch's Power," close
the bill. E. J. TODD.

PITTSBURG, PA.

GRAND OPERA HOUSE (Harry Davis, prop.).
—Goldin, illusionist, easily headliner; Mrs. Hugh
Ward (nee Grace Miller), a former Pittsburgh girl,
sang and was accorded a cordial greeting; Claude
Gillingwater has clever sketch called "A Strenu-
ous Proposal"; George Whiting and Melnotte
Sisters have a good singing and dancing act, well
received; Mosher Trio, always welcome; Eleanor
Falke, favorite here; Sammy Watson and his
farmyard cirque, pleased, as usual; Herbert
Cyril, back with new songs; The Quaker City
Quartet, always good; Flemin and Miller, very
good; The Twillers, good; Malley and Golder,
pleased. P. S. C.

READING, PA.

NEW BIJOU (S. Lubin).—M. p., and The Great
Crowley, The Delys, James Reynolds, and Thomas
A. Mackey.—GRAND OPERA HOUSE.—M. p.
and Needham and Wood, Grace LaRue, McIntyre
and Heath, and William H. Smith, Rele & Ap-
pell, under whose management this house was
known as the Family, have leased for the summer
months to the Mecca Amusement Company.—
VICTOR, STAR, PARLOR, and PEOPLE'S.—M.
p. and ill. songs.—NOTE.—Pendora and Car-
sona Parks announce their formal openings the
latter part of this month. G. R. H.

SALT LAKE CITY, UTAH.

ORPHEUM (Martin Beck, gen. mgr.).—Week
18; Again stormy weather kept attendance down.
Chas. H. Bradshaw and Company in "Fix in a
Fix," tiresome; Lillian Spel, pianologue, popular
as ever; Felix and Barry, in "The Boy Next
Door," well merited applause received; Murray
Sisters sang and looked well; Irving Jones, "coon"
songs, fair; Dunedin Troupe pleased. The follow-
ing m. p. houses still in the ring: Empire (Chas.
P. Minor, mgr.); Crystal (J. H. Young, mgr.);
Crescent (H. S. Mills, mgr.); Isis (Trent & Wil-
son, mgrs.); Elite (Max Florence, mgr.).
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LYRIC AIRDOME (H. P. Street, mgr.).—Week
17: Leslie (by) George, clever imitations; "coon"

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plano, very good; Mr. and Mrs. Meegan, in "Her
Dummy Husband," cyclonic hit; Ray Murray,
songs, scored heavily.—STAR (Tony Exposito,
mgr.).—Ben Riggs, comedian, fair; Ayer and
Jones, sketch, bright spot; Madeline DeVerre,
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STAMFORD, CONN.

LYCEUM (Anthony Geronimo, mgr.).—Buelah
Lorton, "soprano," excellent range; Minnie Stokes
and miniature theatre, featured; Clara Walters,
plano, very good; Mr. and Mrs. Meegan, in "Her
Dummy Husband," cyclonic hit; Ray Murray,
songs, scored heavily.—STAR (Tony Exposito,
mgr.).—Ben Riggs, comedian, fair; Ayer and
Jones, sketch, bright spot; Madeline DeVerre,
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HARRY KIRK.

VANCOUVER, B. C.

PANTAGES' (Geo. A. Calvert, mgr.).—Week
18; Doolley and Sales, good; Valvino Brothers, ac-
robats, great; Golden Gate Quintet went big;
May Evans, whistler, excellent; Kilty Trio, High-
land dancers, scored strongly; B. B. Vincent, ill.

songs, good.—ORPHEUM (E. J. Donnellan,
mgr.).—Hutchinson and Bainbridge, headliners,
scored; Potter and Hartwell, comely acrobats, hit
of bill; Marcello and Wolfe, comedy bar, good;
Leon and Adeline, clever; Varsity Four, fine;
Oliver Reece, ill. songs, good.—GRAND (D. A.
Buller, mgr.).—Crimmins and Gore Comedy Com-
pany, in "The Golden Palace," and the D'Orel
Sisters, singers and dancers, good. Next week
"The Forest Forge."—MAILE LEAF (J. W.
Muir, prop.).—M. p. place.—ROSE (J. W. Muir,
prop.).—M. p. place.—NOVELTY (Biers &
Tripp, props.).—M. p. place.—CRYSTAL (Biers &
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—M. p. place.—ELITE (Edwards & Guruey,
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OPERA HOUSE (R. M. Gates, mgr.).—Vaude-
ville, with Pickert Stock; The Four Pickerts;
Val. C. Cleary and Wm. Nunn.—BIJOU (J. W.
Ludlow, mgr.).—The Ross Sisters, clever dancers
and singers; L. H. Abbott, vocalist, one of the
best; m. p. place.—WONDERLAND (J. B. Shaft,
mgr.).—Dollivette and company, illusionists, or-
dinary; Hattie C. Ramsey, vocalist, favorite;
m. p.—LYRIC (J. Rothstein, mgr.).—Four
Huffles, dramatic sketch, fair; Halson and Starr,
big dancing number; Myra Huffle, coming sou-
brette; Fern Huffle, in songs, fair; Chas. Hilde-
brandt, vocalist, good.—STAR (W. P. Landes,
mgr.).—Morgana, comedy juggler, needs practice;
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Animals, pleased; Dick and Barney Ferguson,
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Lucier, rural comedy, good; Jas. R. Walte Co.,
comedy drama, "At Light House Point," scored;
Hagan and Westcott, dancing comedians, fair;
Herr Jansen and Co., illusionists, ordinary.
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BIOGRAPH FILMS



THE FEATURE OF FEATURE FILMS

"A NIGHT OF TERROR"

RELEASED MAY 26

Never in the history of the motion picture business has there been a film story that made the wide-spread impression of "The Moonshiners," produced by the Biograph Company. It was the hit of both hemispheres, and is still used as a special feature from time to time by motion picture exhibitors. Fully appreciating the standard set by that subject, the Biograph Company aimed to emulate it in their latest production, and succeeded in turning out the most thrillingly sensational pictures ever made, with photographic quality never excelled.

The story is that of the terrible experience of the ten-year-old daughter of an old trapper with a robber, who has been smuggled into the cabin in a potato sack, intent upon securing a sum of money which had been paid the old man in exchange for a tract of ore lands. The money was hidden under the hearthstone and the old man leaves for a night's hunting, when the robber makes an effort to obtain it. The return of the trapper occasions a most terrific fight, terminating in the death of the thief. The film is beautifully tinted for moonlight effect.

LENGTH 932 FEET



A NIGHT OF TERROR.

"HIS DAY OF REST"

RELEASED MAY 29

Poor Jones plodded along in his wearying struggle to earn the pittance with which to maintain the home, and though often plunged into doleful, dismal doldrums, being of an imperturbable nature, patiently toiled on. Hence it was that he hailed with keen delight the opportunity of taking a day off. No other arrangement was made than to spend the day as one of absolute rest at home. How well he succeeded is most lucidly shown in this Biograph film. It is during May, and we know what transpires in all well-regulated households during this month, and with cruel coincidence, his holiday and general house-cleaning were set for the same day. Jones starts in all right. He takes a fine cigar, the morning paper, selects the easiest chair in the parlor, and assumes, for the nonce, the air of a gentleman of leisure. But, alas! his blissful dream was rudely disturbed by wifey. First, it is the stove pipe to put up, then a picture to hang; the water pipe is bursted; gas is leaking; and—Oh, but what's the use!—John was given a day of rest by the boss, and he RESTS with a vengeance.

LENGTH 391 FEET



HIS DAY OF REST.

"THOMPSON'S NIGHT OUT"

RELEASED JUNE 2

To him there "was no place like home, but he was afraid to come home in the dark." William Thompson and John Smith occupied offices in the same New York skyscraper, and both being seized with an irrepressible desire to cut loose and paint things crimson, arranged it as follows in this Biograph picture. Thompson sent a message to his wife that his friend Smith was ill and it was his duty to perform that Spiritual Work of Mercy, "comfort the afflicted," hence he would not have her wait up for him as he might be late. Smith did likewise, using Thompson as the object of his humane consideration. This done, they start off to make a night of it. They visit a Temple of Bacchus; attend a show where "Amateur Night" is on, and many other episodes which they may never remember, but are most faithfully recorded in this film. Homeward bound in the gray of dawn, Smith is met by Madam Smith, who lovingly taps him on the head with a rolling pin. Thompson after many mishaps reaches his bedroom by way of the window, to which he ascends on a ladder, followed by a copper, who takes him for a burglar. The cop is set upon by the Thompsons—well, blessed be the peacemaker, for he shall get the worst of it.

LENGTH 713 FEET



THOMPSON'S NIGHT OUT.

"THE ROMANCE OF AN EGG"

RELEASED JUNE 5

You have no doubt read in the daily papers of a famous French chef who claimed to know of more than one hundred ways of serving eggs, but although he might boast of one hundred and fifty-seven varieties, there still remained one style he knew naught of, and that was the way Si Green had them served to him one bright summer's day in June. Mr. Green was a prosperous young farmer who felt the need of a wife, and being of a romantic turn of mind, was not content to woo and win one of the country lasses of his neighborhood, but adopted the fanciful method of advertising for a wife by writing on an egg. This egg was purchased by one of a party of college girls who discover the inscription while preparing a little chafing dish feast in their dormitory. One of them answers it and arranges a meeting. The girls bind the poor fellow with a rope and fasten him to the barn. Here they indulge in a little target practice, using eggs as ammunition and him as the target. Oh, what a sorry sight he is when their supply is exhausted. He looks like a Spanish omelet.

LENGTH 617 FEET



ROMANCE OF AN EGG.

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